



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 9. No. 106.

Registered at the G.P.O. as a Newspaper.

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week beginning
SUNDAY, October 4th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST.

HIGH-POWER STATION.

(Deventry.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS-BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

ARE YOU A RADIO DANCER?

By Lydia Kyasht.

KICKS AND HA'PENCE.

By A. Corbett-Smith.

A RUN ROUND THE STATIONS.

By J. H. Squire.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 4-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 1, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 11s. 6d.

The Coming of the Tango.

By **GEORGE GROSSMITH.**

IN 1912, the world gave birth to the dance craze. A couple had been engaged to dance at the Café de Paris in Paris. This was a novelty. Hitherto, dancing could be seen only at "places where they dance"; that is to say, in public and private ball-rooms, and upon the stage. A couple gyrating amongst the tables at restaurants during dinner and supper was something entirely new, and its introduction was greeted with enthusiasm. New York followed suit immediately, and England—as it always does—a year later.

Maurice and Florence Walton were probably the pioneers. After they had been dancing a few weeks, one or two venturesome couples among the diners, inspired by the exhibition, "took the floor" themselves, and this induced the restaurateurs to clear a space for their clients and make dancing a feature at the evening meals. The dancers chiefly indulged in were the "Boston," "Hesitation," "One-step," "Two-step" and "Teddy-bear."

At Deauville, in 1913, I was dancing with a partner at the Theatre du Casino, Vernon and Irene Castle in the Casino Restaurant, and Maurice and Florence Walton at Ciro's. Later in the year, the Castles were earning £1,000 a week in New York. Then came the War, and poor Castle, best of brave and good-hearted fellows, took a trap-drum into the trenches and gave his brother officers dancing lessons behind the lines.

Then came the "Tango." In a beautiful house in the Rue de la Faisanderie, an old lady gave me my first lesson in this beautiful Argentine dance. She was the French wife of a Polish nobleman who had once been the greatest operatic tenor in the world. Her salon was the rendezvous for distinguished people of all nationalities, and to her I give the real credit of introducing the dance craze.

The ladies of a generation ago were at home on the "first and third Tuesdays" or the "second Thursdays," where a man usually found himself in a minority of one. My friend of the Rue de la Faisanderie replaced this dreary function with the *Thé Dansant*; to these she attracted the husbands, sons and daughters, as well as her women friends themselves.

There was an Argentine at the piano and one or two on the floor. The innovation spread like wildfire to all the French Provinces, to all the big Paris and country houses, and throughout Europe and America. Statesmen and generals stood unnoticed in the corners of the great drawing-rooms, while their daughters were being piloted round the centre of the room by gentlemen from Buenos Aires and Rio.

(Continued overleaf in column 3.)



Mr. GEORGE GROSSMITH.

A Veteran Composer's Triumph.

The Story of Verdi's "Aida."

VERDI, unlike other composers, steadily advanced in power with age, and his third period was marked by several operas of greater value than those which had previously come from his pen. Of the products of his fully-ripe genius, *Aida*, which is in his loftier and more dramatic style, is the most popular.

It was first represented at Cairo, and was the outcome of a proposal made by Ismail Pasha, Khedive of Egypt, who commissioned Verdi to write an opera for his new opera house. A "skeleton" of the libretto, the subject of which was certain phases of life at Memphis and Thebes in the time of the Pharaohs, was drawn up by Mariette Bey, the great French Egyptologist. This was handed to M. du Locle, who, with the aid of Verdi, wrote the text in French prose, which was subsequently translated into Italian verse.

A Horror of the Sea.

After Verdi had composed the music, he was offered money, honours, and decorations if he would go to Egypt and conduct it in person. But he refused. Like Rossini, he had a horror of the sea, and had suffered so much by trusting himself to it once, when he had visited London, that he had vowed never to venture on it again.

The opera was staged in December, 1871, and was a great success. At the general rehearsal, which lasted from seven o'clock at night till three in the morning, there was a large and distinguished audience, and such glowing accounts of the work were circulated that the demand for seats for the first performance was enormous. They had been bought up by speculators, who, at the last moment, it is said, "sold boxes and stalls for their weight in gold."

Soon afterwards *Aida* was represented at Milan, where also it was enthusiastically received. Verdi was called before the curtain thirty-two times, and after the second act he was presented, on behalf of the leading inhabitants of the town, with a sceptre of ivory adorned with a diamond star, similar to that carried by the King of Egypt in the opera.

Cool Check!

Equally warm was the reception given to the work in other Italian towns, though one man who heard it was by no means smitten with it. An inhabitant of a village, he went to hear the new opera, his night out, including railway fare and a "delectable" supper, costing him a little more than 31 lire. After reaching home, he asked himself whether the pleasure he had derived was worth the money he had spent, and, coming to the conclusion that it was not, he wrote to Verdi, stating that *Aida* was a failure, and requesting that he be reimbursed the 31 lire he had wasted in going to hear it!

A Remarkable Challenge.

The composer rose to the occasion admirably. He promptly authorized his publisher to send the malcontent 27 lire 80 centimes, the amount asked, less the cost of the supper, for which he thought he could not reasonably be expected to pay.

"It is understood," added Verdi, "that he will give you an acknowledgment, and, further, a short letter in reply, undertaking to hear my new operas no more, exposing himself no more to the menace of spectators, and sparing me further travelling expenses."

And this the aggrieved man did—quite seriously, too!

Later, also, a mediocre composer—one Vincenzo Sassaroli—issued a remarkable challenge to Verdi. After the production of the master's *Requiem*, this musician, thinking that the work of *Aida* could be better set off than it

had been, offered "to compose music to the same libretto, without adding anything, without the smallest abridgment, without the slightest change whatever," on condition that he should be paid 20,000 francs if a jury should judge his work favourably and, if otherwise, that he should be compensated for the loss of his time. Obviously, here was a case of "Heads I win, tails you lose," and for this and other reasons Verdi ridiculed the proposal.

In the end, the musician published an account of the incident, with the not too "snappy" title, "Considerations on the Actual State of Musical Art in Italy, and on the Artistic Importance of the opera *Aida* and of the *Messa* of Verdi, by the Maestro Sassaroli, with two challenges sent by him to the Publisher Tito Ricordi and the Maestro Giuseppe Verdi and refused by them."

A Poor Joke.

Having made a triumphal tour of Italy and of other countries, *Aida* reached Paris in 1878, where it was first produced at the Théâtre Italien. Several years earlier, Verdi had been asked to allow it to be represented at the Opera, with which he had had some differences. One day he called the famous orchestra for rehearsal. The time of one piece was taken more quickly than he liked, and on his speaking to Dietrich, the conductor, the band began it again, this

"THE STREAM OF LIFE."

The first of Professor Julian S. Huxley's important series of Talks will be published in the next issue of "The Radio Times."

In these Talks theories will be advanced which probably will have the effect of influencing the whole trend of contemporary scientific thought.

time dragging it in a ridiculous manner, with the object of annoying the composer.

"It's a poor joke!" exclaimed Verdi, stamping his foot.

"The fact is, maestro," said Dietrich, "these gentlemen think that they have no need to rehearse."

With a cutting rejoinder Verdi left, and never again did he appear at the Opera.

At the outset, therefore, he would not consent to the representation of *Aida* on the chief lyric stage of France; but ultimately he gave way, with results which were no less gratifying to him than to the management of the house.

The first performance of the opera in London was as successful as that in Paris. It was remarkable chiefly for the appearance of Madame Patti as *Aida*, in which part she scored a great triumph.

And ever since, this most of the great trilogy—*Aida*, *Othello*, and *Falstaff*—has had a sure place in the affections of lovers of lyric drama in this country. T. W. WILKINSON.

[Act II of "Aida," played by the British National Opera Company, will be relayed from the Theatre Royal, Glasgow, to various stations, on Saturday, October 10th.]

THE B.B.C. is supporting the British National Opera Company in its great campaign to consolidate and develop the basis of British Opera for the whole British people. The campaign will open at the Central Hall, Westminster, on Friday, October 16th, when representative leaders of all political parties, music, and the Press will speak. Lord Londonderry will preside. The speeches between 8.35 and 9.30 will be broadcast through all stations of the B.B.C.

The Coming of the Tango.

(Continued from the previous page.)

The dance craze became so powerful that even the tragic years 1914-18 failed to kill it. In Paris the Tango was almost exclusively danced, and a very beautiful dance it was. But there the dancers contented themselves by sticking almost exclusively to the "Corte." When the Tango was first introduced to the English public, it was shown as an exotic dance, bristling with 358 variations. Tango melodies flooded the music shops, the back covers containing nebulous diagrams and descriptions of the various movements quite impossible of understanding.

Expositions were given at nearly every music-hall, with the result that a few self-styled experts were rushing up and down drawing-rooms, executing vigorous "half-moons" and "scissors," throwing their partners into the air and introducing matteliche steps into their gyrations, with the result that the dance was immediately voted "taboo."

There never was the slightest necessity for the Tango to be either immodest or ungraceful. But the English papers widely heralded it as such, "barbarian antics" and "negroid wriggings" being common terms in their descriptions. Wherever the fault may have lain, there is no doubt whatever that the Tango, as introduced to the English public a few years preceding the War, was far too complicated and, at its best, it became purely an exhibition dance. The Fox-trot absorbed whatever remained or could be grasped of the "Tango Corte" and the "Boston." I have always regretted this, as the beautiful metre and music of the Tango was lost to our ballrooms. Until lately, indeed, the Valse was also omitted, or nearly omitted, from dance programmes, entire evenings being given over to Fox-trots and an occasional One-step. It was a great pity, as we lost this contrasting rhythm as well as the beautiful melodies of the Tango.

But now we are to have it again, in the simple form of the French Tango, consisting practically of four steps. As it is being done now throughout France, it must be admitted to be the easiest of all dances. No one can cavil at its grace or suitability to a ballroom. I feel certain it will become popular in England, and dance teachers, welcoming it with open arms, are circularizing their clients to that effect.

The B.B.C., intending to be first in the field, have engaged Santos Casani to give a series of these lessons to listeners throughout the country. In addition to this Varaldi's Savoy Tango Band began its broadcasting this month. Casani is not only a brilliant teacher, but a teacher of teachers.

Listeners will have appreciated from his first lesson the simplicity of his methods. On a suggestion made by myself, he is instructing before the microphone a pair of pupils totally uninitiated in the Tango; instructions as to the placing of the hands, the movements of the feet, the poise of the body, etc., are given slowly in order that listeners may grasp them, and actually receive their lessons from the loud-speaker. A loud-speaker will be necessary; I cannot conceive a couple dancing with headphones on.

By carefully absorbing the three lessons, and a little practice in between, I know of no reason why listeners of all ages should not become sufficiently proficient in this alluring dance to appreciate and enjoy the Varaldi Savoy Tango Band.

Weather Listeners Like.

Why Your Reception Varies.

BECAUSE the broadcast programmes are not consistently of the same strength in your headphones, you need not always conclude that your receiving set is at fault. Nearly every listener has his pet theory that reception is better during certain weather conditions, but many agree that music is clearest and loudest on a wet, windy night. This is all the better, because you usually make up your mind to stop indoors and listen when the weather is bad.

Rain is Good for Radio.

It was definitely proved, many years ago, that a heavy rainfall increases the range of wireless communication. Rain forms a film of moisture over the ground which probably prevents the dissipation of wireless waves into the earth. It is a well-known fact that radio signals travel better over water than over land, and communication is established regularly at sea over distances which make the landman gasp. On a very wet night, radio conditions ashore resemble those at sea.

If you have a crystal set, an important consideration influencing the strength of your reception is the earth system. A good shower of rain usually improves the earth connection, especially if it is not normally very efficient. So, on a rainy night, you may find that signals are stronger.

Mystery of "Fading."

But rain often has a bad effect on reception, particularly if the aerial lead-in is arranged so that the rain drops on to the insulator. When this happens, the aerial is really connected by a thin layer or stream of water to the damp walls of the house, which brings about a great reduction in signal strength.

Snow on the lead-in insulator may also "short" the aerial.

Have you ever noticed a thin layer of ice on your aerial system after a sharp frost? Moisture on the wires and insulators freezes, and sometimes causes considerable leakage of energy.

One of the most mysterious things connected with broadcast reception is that effect known as "fading." Signals which are coming in quite clearly seem to fade away suddenly, although no adjustment or alteration to the set has been made. Conditions in which this annoyance takes place are being studied very closely, and although no complete explanation of "fading" has yet been propounded, American investigators have demonstrated conclusively that it is often due to the presence of fog. A cloud of fog can have the same effect as a mountain which, as is well known, can shield a radio instrument from signals in certain directions. Weak signals suffer most from "fading."

Atmospherics and the Wind.

What are those funny, crackling noises you sometimes hear in your headphones? I do not mean those "frying" sounds often due to faulty batteries, but mysterious noises which you may hear even with a crystal set. They are known as atmospherics, and are said to be due to electrical discharges in the atmosphere. In America they call them "static." This nuisance is more prevalent there, and in all tropical countries. Apparently, there is a close connection between atmospherics and the wind, and your enjoyment is likely to be interfered with chiefly when the wind is dry and warm. But on wet, windy nights, you can be fairly sure that atmospherics will not worry you.

K. P. HUNT.

Kicks and Ha'pence.

By A. Corbett-Smith.

(The following article represents an independent expression of opinion on a highly controversial subject.)

WHEN you are a servant of the King, which means the State, it is a rule of the Game that you shall be given many kicks, but few ha'pence. Do your work well, and ten to one someone else will get the credit; fail, whatever the cause may be, and you will have to bear the blame.

Now that is good law, and it has served the British well. It has made men to deal faithfully by the State at home and abroad. It has encouraged responsibility in lonely places. It has created a system, essentially British, wherein there is mutual reliance and mutual respect between the individual and the State, which is the people.

Working Uphill.

But when there are neither kicks nor ha'pence, it means that there is indifference. And indifference is good for neither man nor beast. Besides, it is a breaking of the rules. And the British folk pride themselves upon holding the rules and keeping the ring.

And that little company of public servants which we know as the British Broadcasting Company is getting neither kicks nor ha'pence. It is working uphill against indifference. And that, as I say, is good neither for them nor for the public whom they serve. Most certainly it is not good for the Game.

Now I hold no brief for the Company. I am, in fact, probably their sternest critic, and I do not hesitate at times to hit pretty hard. But being, as I hope, a sportsman, I am keen on the Game and I want to see it played out, thoroughly and well. "For the Game is more than the player of the game, and the ship is more than the crew"—as Kipling sings.

The Vital Needs.

To get down to brass tacks. The two vital needs in broadcasting to-day are, on the one side, leadership, and, on the other, an enlightened public opinion. With the first, I am not for the moment concerned, except to remark in passing that a wise and discriminating guidance and inspiration in all things that make for happy and honest citizenship is surely the primary function of British radio.

Public opinion to-day towards broadcasting is neither positive nor negative. It is largely neutral. And it is neutral because at present it lacks knowledge. It fails to bring the much-needed critical pressure to bear upon the service because it does not know exactly what is wrong with the service, nor how to criticize it. There is a vague feeling that something is wrong and, every now and again, there is an outburst of vague complaint, encouraged as a "stunt" by some journal or other. But it ends precisely as it began because there has been nothing definite nor constructive about it.

A Curious Phenomenon.

An enlightened public opinion can only be secured by continuity of reasoned, critical, and constructive comment upon the part of the Press. And of this to-day there is hardly the least sign. Indeed, this indifference of the Press towards matter in which virtually every family in the land is interested is, of its kind, the most curious phenomenon which I have encountered in some twenty-five years of public enlightenment work. Nor do I pretend to account for it.

It is not a question of the radio service giving "what the public wants," but of giving the worthiest in every department and in the most effective manner. This, indeed, is "what the

public wants," and to this the public will immediately and whole-heartedly respond.

An excellent example may be cited in the case of chamber music. Here is the highest and most abstract form of the art, demanding the closest concentration by the listener. A year ago it made but very small appeal. The London Station, to its credit, set out to perform this music regularly and well. To-day the public demand for more is so strong that additional sessions have had to be arranged.

Here was a definite case of good leadership, and its happy result. It started with plenty of kicks. Now, to the astonishment of most folk, there is a harvest of ha'pence. That is honest encouragement.

Merely Boring.

Now, why should we not see the same happy results all through? We shall, if we kick hard enough. But we have got to find the right spot to kick. It is no good launching out into thin air, or we get the same feeling that Dan Leno experienced when he went upstairs. He put his foot on the top stair, and it wasn't. And this is where an impartial, straight-kicking Press comes in, on behalf of the public.

May I give just one very little kick, say, upon the shin, by way of suggestion? We have all noticed, I expect, that the London Station announcers are very fond of reciting off dates of musical compositions. "This sonata was composed in 1770," and so forth.

Now what is the use of that? What does it convey to anyone? It is something dug out of an encyclopedia and it is merely boring. The only date in history that anyone ever connects with anything is "William the Conqueror, 1066." So folk write in to say, "Cut out that preliminary talk." But, they haven't kicked the right spot.

A Human Peg.

If the announcer were to add, "That was the very year that Nelson first went to sea as a midshipman," we should at once have a little human peg. We all know Nelson and what he looked like and how he dressed, and so we've got a general idea of the period. Our interest is aroused. If we are told that the population of China is 400,000,000, it means absolutely nothing to us. But tell us that if the entire population of the world were marching past us in fours, there would be a Chinese in every four, and we get the hang of it at once.

That is the kind of practical criticism that is wanted. We want to know what is wrong and why, and then we can kick. Then we shall, I think, be only too ready with the ha'pence. But neither kicks nor ha'pence, let me repeat, is not playing the Game.

AN EXTENDED SERVICE.

As part of its development scheme for the coming season, the B.B.C. will expand the Daventry service for a trial period of a month by transmitting through "5XX," from 11 a.m. to 3 p.m., every day, except Saturday and Sunday, during October. The new transmissions will be of a light musical character and will include interesting "outside broadcasts" taken from London restaurants and places of entertainment.

It is believed that this extension of the broadcast service will be acceptable, particularly to listeners at home and to hospital patients. A good deal of expenditure is involved in the provision of programmes, in organization, and in the technical arrangements, and the trial period will prove whether this expenditure is justified by results.

Official News and Views. GOSSIP ABOUT BROADCASTING

Dance Music Every Night.

STARTING on November 2nd, broadcast dance music will be available from Daventry every day, except Sunday, from the conclusion of the ordinary programme until midnight. "Outside broadcasts" will contribute to this late dance music. It is proposed also to send out studio dance music between 8.0 and 7.0 on weekdays.

Famous Bands.

The Savoy Bands have found that the pressure of their existing broadcasting commitments is so severe that they will be unable to continue on the same scale as hitherto. But we are glad to be able to tell listeners that they will not be deprived of the services of the Savoy Bands and, moreover, that these Bands will contribute more novelties in future. For instance, on Wednesday, November 4th, the Savoy Bands will give a special syncopated concert in the London Studio, which will be broadcast through all stations from 9.0 to 10.0 on that night.

Other famous bands, including Jack Hilton's Band, at the Piccadilly Hotel, and the Kit Cat Club Band, will be heard at regular intervals during the coming season.

"The Lure of the Dance."

On the evening of Saturday, October 17th, Manchester Station will provide the programme relayed through Daventry. The title of this programme is "The Lure of the Dance," and an endeavour will be made in the first hour to take listeners, metaphorically speaking, across Europe, to hear dances characteristic of Russia, Italy and France. In the second hour, a return will be made to the British Isles to hear characteristic Scottish, Welsh, Irish and English dances. The artists will be Miss Lilian Stiles Allen, Mr. Edward Dykes, Mr. Edward Isaacs (at the piano), and the "ZZY" Augmented Orchestra, conducted by Mr. T. H. Morrison.

A Studio Tattoo.

The R.B.C. will reproduce a Studio Military Tattoo which will be simultaneously broadcast on Tuesday, November 3rd. In view of recent experiments in acoustic effects, it is thought that an adequate radio representation of the Wembley Tattoo can be achieved. It is hoped to introduce such novelties as the Old Army Quadrille.

A Guy Fawkes "Thriller."

On the night of Thursday, November 5th, the feature of the simultaneous broadcast programme will be a surprise "thriller" marking the anniversary of Guy Fawkes Day. All the resources of radio drama will be brought to bear in making this surprise as thrilling and realistic as possible.

"Miss 2025."

A novel talk will be broadcast at 4.45 p.m. from Birmingham, on October 17th, by Miss Dora G. Mercer, whose subject is "The Young Woman of 2025." Miss Mercer has obtained the opinions of several well-known men and women on what the English girl will be like 100 years hence. Listeners will be told the opinions of Mr. George Bernard Shaw, Mr. John Russell, Miss Sheila Kaye-Smith, Dr. Walter Hadwen, and Mr. T. P. O'Connor.

Bells.

During Plymouth Station's Novelty Night on Friday, October 18th, part of the programme will be entitled "Bells," and will include the Kitto Hand-and-Sleigh-bell Ringers. At the conclusion of the programme of "Bells," the Welsh air, "The Ash Grove," will be played by the Kitto Quartet, in conjunction with the Hand and Sleigh bells. Then there will be an interlude for a talk on "Bells," followed by a section entitled "Entertainment," when Mr. George Parsons,

the blind harpist, will contribute popular vocal numbers. The band of the 2nd Battalion of the South Staffordshire Regiment will also play, and included among their items will be a Brass Quartet number, "Spring," by Round.

Men of the Mendips.

Under this alliterative title, Cardiff's programme for Friday, October 16th, will be of special interest to Somerset listeners. The occasion will be a broadcast performance by the Wookey Hole Male Voice Choir, which has a great reputation in the West of England.

Dog Talks.

The late Secretary of the Suffolk Kennel Clubs, Mr. Sydney R. Askew, will shortly give a brief series of talks to dog lovers from Birmingham Station during the Afternoon Topics. On October 16th he will give a lesson in dog-management, with hints on health, exercise, and feeding, to be followed, on October 30th, by a description of what the "ringsider" does not see at a dog show, and concluding, on November 13th, with some First Aid Hints in Sickness.

Beethoven's Sonatas.

Earlier this year, Glasgow Station aroused considerable interest by broadcasting the nine Beethoven Symphonies on successive Wednesday, and now another interesting series is to be provided by the same Station, when Mr. Herbert A. Carruthers, Musical Director at Glasgow, will play the thirty-two Piano-forte Sonatas. It has been arranged that the Beethoven Sonata will be played each Monday at 8 p.m. (subject to such unexpected events as may render this impossible) and the first of the series, No. 1 in F Minor (Op. 2, No. 1), will be broadcast on Monday, October 12th.

A Purcell Programme.

At Bournemouth Station, Friday evening, October 16th, will be devoted to the works of Purcell, the English composer who lived from 1658-1695. The programme will open with *Anphitryon*, or *The Two Sonias*, a comedy written by Dryden, to which Purcell wrote the music and songs. This will be followed by *Randall*, or *The British Heroine* (an anonymous alteration of a tragedy by Beaumont and Fletcher). The artists will be Miss Dorothy Bennett (soprano), Miss Gladys Palmer (contralto), Mr. Sydney Coltham (tenor), Mr. Harold Williams (bass), and the Bournemouth Wireless Augmented Orchestra, conducted by Captain W. A. Featherstone.

Masters of Music.

Music by most of the great masters, from Purcell to Elgar, will be played at Belfast on Thursday, October 15th. The programme is arranged in chronological sequence and listeners will have the opportunity of trying to trace the evolution from Purcell to Handel, from Bach to Beethoven; the eighteenth century to the romantic style of Mendelssohn; Mendelssohn to Wagner, and Wagner to Elgar. For those who find this too exacting, the Belfast Radio Players will produce another of the series of "Double-sided Records," and the Station Orchestra will play a programme of very light music.

A Visit From Birmingham.

The chief event of next week at Nottingham Station is a visit which Mr. Percy Edgar and a party from Birmingham are paying the Studio on October 16th. This will be the first time that a party from another station will make such a visit to Nottingham.

Aberdeen's School Fare.

Aberdeen Station's School transmissions begin on October 11th. Each transmission consists of two talks, separated by a quarter of an hour's

orchestral music. The first talk period will be devoted to Mr. William Swainson's addresses on Folk Songs, Orchestras and Famous Composers, illustrated by examples. The other period will be filled by Miss Coult's geological talks on "The Work of the Wave," "The Work of Ice," and the "History of Rocks."

Women Only.

The programme from Leeds-Bradford Station will be given entirely by women on Friday, October 16th. Miss Helena Millais, whom listeners have so often heard from London, will pay her first visit to this station, and will entertain in her own inimitable way. She will be supported by Miss Kathleen Fries Smith, who will give a pianoforte recital.

A Varied Programme.

The local programme from the Edinburgh Studio on Friday, October 16th, will be given by Miss Christine Crowe in character studies, story, and song; Miss Gertrude Edgard, the well-known mezzo-soprano, and Mrs. Kennedy-Fraser, who will give a talk on Music.

"The Constant Lover."

At the Hull Studio on Friday, October 16th, Miss Colette O'Neil and Mr. Arthur Whatmore will present the amusing on-act comedy, *The Constant Lover*, by St. John Hankin. Later in the evening there are also two interesting talks—at 6.40 p.m., the Weekly Football Talk, and at 7.10 p.m., Mr. Stanley Duncan, Secretary of the Wild Fowls' Association of Great Britain and Ireland, on "Wild Fowling Afloat."

On Saturday, October 17th, there will be an outside broadcast of Mr. Wilfred L. Stephenson's Popular Celebrity Concert from the Queen's Hall, Hull, when Walter Rummel will be the leading artist.

"Peer Gynt."

A notable production to be broadcast from Glasgow Station on Friday, October 9th, is that of scenes from Ibsen's *Peer Gynt*, translated and produced by Miss Isabelle M. Pagan, who will describe and introduce them. The music, by Grieg, will be provided by the Station Augmented Orchestra, under Mr. Herbert A. Carruthers, and consists mainly of those little-known and seldom-played compositions which Grieg wrote specially for the play. *Peer Gynt* is of great length, and will last, with liberal cutting, as much as four hours, so, on this occasion, whole scenes will be omitted. These, Miss Pagan will summarize as briefly as possible.

How a City is Run.

The Town Clerk of Nottingham is giving a talk at Nottingham Station on "Municipal Administration" on Wednesday, October 7th. It is hoped to continue with talks from the Director of Education and the Chief Constable on the work of their respective departments.

Offenbach Follies.

A diversion in one act, entitled "The Offenbach Follies," which has been arranged by Mr. George Crossmith, with lyrics by Mr. Adrian Roca, should prove a welcome "diversion" in the London Station programme at 9 p.m. on October 7th. Mr. John Ansell, the composer and conductor, has specially arranged the music from popular operas by Offenbach, such as *Tales of Hoffmann*. A strong cast has been engaged and Mr. Ansell will conduct the production.

The week's feature at 10.30 p.m. will be provided, as already announced, by Mr. Jack Buchanan in some of his recent revue hits.

Earlier Sunday News.

The News Bulletin will be read at London Station on Sunday evenings, after October 11th, at 9 o'clock, instead of 10 o'clock.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss NORA DELMAR (Soprano) will broadcast from Newcastle and Glasgow on October 8th and 9th.



Mr. JACK BUCHANAN, the House Star, will be the Week's Feature at London on October 7th. 8.30. to all Stations.



Miss HELEN HENSCHER, who is singing to her own accompaniment from various Stations this week.



Miss UNA TRUMAN will give a Pianoforte Recital at Sheffield on October 8th.



Miss GWEN FARRAR and Miss NORAH SLANEY are to give their entertainment from London, S.E. to all Stations except Belfast, on October 8th.



Miss SYBIL GORDON (Mezzo-Soprano) will be heard from Manchester on October 8th.



Mr. ANTHONY BERNARD is to conduct the London Chamber Orchestra to be broadcast from London and other Stations on October 8th.



Mr. EVELYN HOWARD-JONES (Pianist) is playing at London on October 8th.



Capt. C. P. DICK, Bandmaster of Liverpool City Police, participating in the Liverpool Civic Week celebrations.



Alderman THOMAS DOWD, Lord Mayor of Liverpool, will broadcast a Talk from Liverpool on October 8th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

ACT II. OF PUCCINI'S "TOSCA."

(LONDON AND OTHER STATIONS, THURSDAY.)
PUCCINI'S *Tosca*, produced in 1900 (after *La Bohème* and before *Madam Butterfly*), is founded upon Sardou's tragedy, *La Tosca*.

Below are given, first a brief sketch of the whole plot, then a guide to the Second Act, which may be followed step by step as the Opera proceeds.

The setting is Rome of 1800. Mario Cavaradossi, an artist, shelters an escaped political prisoner. He is suspected by Baron Scarpia, Chief of Police, arrested and put to torture.

The case against Cavaradossi is proved, and Scarpia tells *Tosca* (for "*La Tosca*," a singer, and Cavaradossi's true-love) that Cavaradossi will be put to death, unless he (Scarpia) is bribed. The bribe is to be *Tosca* herself.

In desperation, *Tosca* professes to acquiesce, and when she has gained possession of a passport for herself and Cavaradossi, she kills Scarpia.

Scarpia's orders are to be carried out, and they are that a mock execution shall take place, Cavaradossi dissembling death. But instead of blank cartridges, actual bullets are fired, and Cavaradossi falls dead.

The murder of Scarpia has by now been discovered, but as the guards rush in to arrest *Tosca*, she throws herself over the battlements.

ACT II.

SCARPIA (*Baritone*) is seated at supper, musing in his apartments at the Farnese Palace. SCIARRONE (*Bass*), a Gendarme, enters, and is given his orders to bring *La Tosca*, who is singing before the Queen. He withdraws, but soon returns to announce SPOLETTA (*Tenor*), a Police Agent, who brings news that he has not found Angelotti, the fugitive, but has arrested Cavaradossi.

CAVARADOSSO (*Tenor*) is now brought in, and scornfully, and stubbornly, repudiates the charge of sheltering Angelotti.

Presently *TOSCA* (*Soprano*) rushes in, and Scarpia orders Sciarrone to take Cavaradossi away—to the torture chamber, though *Tosca* does not yet know this.

Tosca is now left with Scarpia, who tries in vain to gain information from her. Then he tells her that Cavaradossi is being tortured, and groans are just then heard. The conditions are intensified, until the doors are thrown open, and *Tosca* sees Cavaradossi. When he utters an excessive, prolonged cry of pain, she yields, and tells Scarpia where Angelotti will be found.

Cavaradossi, swooning, is now brought in and laid on a couch, where *Tosca* embraces him, though he reproaches her when he finds she has given away the secret of the prisoner.

Sciarrone enters with bad news of the fighting, at which Cavaradossi exults. He is told he will be hanged, and is dragged away.

Tosca and Scarpia are again left alone, and Scarpia, calmly resuming his supper, gradually discloses to her that Cavaradossi can be saved if she will give herself to him, Scarpia.

Tosca is at first seized with utter revulsion; but her plight is extreme. Presently she sings her poignant song *Vissi d'arte* (*Love and music, these have I lived for.*)

At length Spoletti brings word that Angelotti swallowed poison when he was arrested, and that Cavaradossi's fate awaits Scarpia's word.

Scarpia appeals to *Tosca*, who at last yields; and he sends Spoletti away with secret orders for a mock execution—"Simulated. . . . As we did in the case of Palmieri!"

Tosca now demands safe conduct for herself and Cavaradossi. While Scarpia writes out a passport, she goes to the table, intending to

drink a glass of wine. She catches sight of a knife, picks it up, and, when Scarpia comes forward to embrace her, stabs him.

Scarpia falls to the ground and dies. *Tosca* washes the stains from her fingers, takes the passport from Scarpia's clenched fist, places candles at his head and a crucifix on his breast, and goes from the room.

CHACONNE FROM "THE GORDIAN KNOT UNTIED" (PURCELL).

(LONDON, SUNDAY.)

The play called *The Gordian Knot Untied*, for which Purcell wrote incidental music, seems to have disappeared, leaving no tracks.

A Gentleman's Journal in 1691-92 speaks of the author as a "Gentleman who writ lately a most ingenious Dialogue concerning Women."

Purcell's music consists of eight numbers, of which the Chaconne is the sixth. The Chaconne was a stately dance, in a slow three-in-a-bar time. The general style of the music is that of a "ground bass," i.e., a piece in which the same phrase is repeated over-and-over again in the bass, the upper parts always changing. This rule, however, is not rigidly enforced.

Purcell wrote many Chaconnes, and they are among his finest music, for his wonderful genius excelled in writing amazing variations in which every stroke of ingenuity only heightened the musical effect.

DE FALLA'S "NIGHTS IN THE GARDENS OF SPAIN."

(LONDON, SUNDAY.)

Everyone knows the mood evoked by a fine, warm summer's day. It is that dreamy, passive, romantic mood that this music calls for, rather than a plain, matter-of-fact mood in which one asks of music straightforward, "ratchety" tunes.

Not that there are no good tunes in this piece—there are plenty of them; but they are not very definite—generally heard, as it were, through a haze. From this point of view, the general background of the music may, perhaps, conjure up beautiful Spanish scenes, full of colour, but mostly subdued colours.

De Falla's *Nights in the Gardens of Spain* consists of three "Symphonic Impressions" for Solo Piano and Orchestra. The First Movement comes to a definite close, but the Second runs straight into the Third.

THE FIRST MOVEMENT. In the *Generalife* (a famous garden near Granada) suggests an improvisation. The gently-swaying Chief Tune is heard at the opening in the Orchestra.

THE SECOND MOVEMENT is a *Distant Dance*—mostly a lively, rhythmic piece. This runs straight into—

THE THIRD MOVEMENT. In the *Gardens of the Sierra* (or ridge) of *Corofea*. This is a brilliant piece, with a very florid Chief Tune.

[N.B.—For some other music of the week see issues of *The Radio Times* as follows: Liszt's First Piano Concerto (Newcastle, Monday), issue of August 28th; Rimsky-Korsakov's *Flight of the Bumble Bee* (Birmingham, Wednesday), issue of July 31st.]



Listeners' Letters.

[Listeners are reminded that we do not consider anonymous letters for publication. Responses to queries which require interest with brevity. The Editorial address is 2-11, Southampton Street, Strand, London, W.C.2.]

For Future Ages.

DEAR SIR,—We think that it may possibly be of interest to you to know that in the cabinet built in the foundation stone in the New Bournemouth Pavilion, a current copy of *The Radio Times* was included with other documents and records placed therein on September 23rd, 1925.

No one can foresee the developments which will take place in wireless, and a copy of your journal will supply for any future generation who may uncover it, a definite record of the state of broadcasting at the present time.

Yours, etc.,

HOME AND KNIGHT, A.A.R.I.B.A.

37, Russell Square, W.C.

A Question of Language.

DEAR SIR,—One of your correspondents asks why the opera *I Pagliacci* was broadcast in Italian. This opera was written by an Italian, and it is only natural to perform an opera in its original language.

It is a great mistake to perform an opera in any other language than that in which it was originally written; the text never fits the score. If people would only acquaint themselves with a synopsis of the text before listening to an opera, they would be surprised how easily they could follow it. The correct way, of course, is to arm oneself with a score and follow the music line for line.

Yours, etc.,

CHARLTON, S.E. MELLICENT BAYLEY.

"Within Sound of Bow Bells."

DEAR SIR,—I would like to draw attention to a common error made by announcers and artists.

They apparently do not know that a "Cockney" does not speak like a "coastersonger."

The confusion of these two words makes it very annoying to one who was "born within the sound of Bow Bells."

Yours, etc.,

LONDON, E.C. J. E. NUTTALL.

Learning English by Radio.

DEAR SIR,—With keenest interest I listened to a B.B.C. "talk about talks" the other day.

I have always been regretting that up to now in the programmes of the B.B.C. "talk" occupied a very moderate share of the day's activities—but, of course, it was not for me as a foreigner to utter this opinion. The more thankful I am now that in future I shall have some more opportunities of hearing good English spoken and of acquiring a true and correct English pronunciation.

As there is no English person living here at my place, the B.B.C. talks are for me the only means of getting on with my self-taught English.

Yours, etc.,

OTTO MÜLLER.

Geesthacht, near Hamburg.

"Parted."

DEAR SIR,—I am writing this in sorrow, to think that very soon the B.B.C. and myself shall be parted, and "Uncle's" voice will be still.

It is one of the most gruesome cuts in the tragedy of unemployment. In fact, apart from being unemployed, it is the most unkind cut of all.

Unemployment means the cutting down of a lot of life's little amenities. Tobacco, newspapers and other little oddments will have to go. Putting away my little wireless set will be like burying an old and tried friend.

Yours, etc.,

HULL. W. E. K.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

Beyond Criticism.

(From Professor A. M. Low.)

DEAR SIR,—I feel that many people are willing to write to the R.B.C. when they have any complaints to make, but a far lesser number are willing to express their appreciation of broadcasting generally. During the past week, the programmes have been, in my opinion, beyond criticism, and I am certain that a repetition of the Eastbourne concert and the Wireless Revue could not fail to give satisfaction to the many millions of listeners both within and without the British Isles.

Yours, etc.,

A. M. LOW.

—? Calling?

DEAR SIR,—I frequently fail to catch the name of the Station calling because the first word is the name of the Station, which comes sometimes unexpectedly.

I suggest that the name of the Station be preceded by a word or two, e.g.—“You are now listening to —,” which would give one a little more time to listen intently.

Yours, etc.,

ERNEST COOK.

The “Dickie Sam.”

DEAR SIR,—In a recent issue of *The Radio Times*, when mentioning the “G.L.V.” Dickie Sam,” it was stated that a “Dickie Sam” is an inhabitant of Mersey-side. This is not strictly accurate. A person known as a “Dickie Sam” is one born within the Old Boundary of Liverpool, and such a person automatically becomes a “Born Freeman” of the city.

Yours, etc.,

W. J. HAYES.

That Name for a Receiving Set.

DEAR SIR,—As many of your readers are asking for an appropriate and distinctive name for receiving sets, may I suggest “Autophone”? Yours, etc.,

Yours, etc.,

A. W. CUPES.

By Way of Daventry.

DEAR SIR,—In many letters from listeners one reads that there are several English stations from which one may select programmes, and Mr. Lee, of St. Annes-on-Sea, repeats this fallacy. In this district Morse signals are so loud and continuous that they absolutely drown the programmes broadcast on the short wave-lengths. Therefore, we are limited to the Daventry programme, and that only; so if Mr. Lee is able to select his entertainment from eight other stations, he is extremely fortunate.

For the above reason I trust that we may not be unduly deprived of our English programmes, via Daventry.

Yours, etc.,

JAMES L. REBE.

Wanted: More Humour.

DEAR SIR,—A glance through *The Radio Times* shows that, as usual, in the London programmes, humorists are in a very small minority, in fact only one individual humorous entertainer is shown for “2LO” for the whole week.

I am all for helping to educate the masses in music, if it can be done, and the B.B.C. programmes are probably doing good work in this respect, yet I fear there will always be a large proportion of listeners who prefer at any rate some humour during the evening, and it seems strange that their wants should be met to so little a degree week by week.

Is it because of a dearth of suitable humorists, or is it that the B.B.C. authorities really do not favour humour themselves?

Yours, etc.,

H. C. B.

Seven Kings.

Have You Been Poisoned?

By Philemon.*

IN her story entitled “Poison,” Katherine Mansfield offers an explanation of the notorious fact that a criminal court is always crowded to suffocation by the public when some particularly unpleasant trial is afoot. Why are they there? Why would thousands more be there, if they could get in?

“Guilt!” says the woman in the story. “Guilt! Didn’t you realize that? They’re fascinated like sick people are fascinated by anything—any scrap of news about their case. The man in the dock may be innocent enough, but the people in court are nearly all poisoners. Haven’t you ever thought of the amount of poisoning that goes on? It’s the exception to find married people who don’t poison each other—married people and lovers. Oh, the number of cups of tea, glasses of wine, cups of coffee that are just tainted!”

“Both my husbands poisoned me. My first husband gave me a huge dose almost immediately, but my second was really an artist in his way. Just a tiny pinch, now and again, cleverly disguised—oh, so cleverly!—until one morning I woke up and in every single particle of me, to the ends of my fingers and toes, there was a tiny grain. . . .”

Overlooked By The Law.

I am afraid that it is true. It is not well to keep harping on the fact (for the simple reason that that will not do any good), but the fact should be seen and placed fairly prominently in the background of any mind which would clearly observe and correctly estimate the world—the fact, namely, that the things which really hurt and hinder life are not such as the law takes cognizance of at all.

The real damage, the damage that counts, is not done by criminals.

“Crime” is a legal term; and crimes are defined by reference to some law which has been broken. Therefore, since laws exist to preserve public decency and order, in all highly-civilized communities, crimes are comparatively rare, and the number of criminals (in proportion to the total population) almost negligible.

We congratulate ourselves upon this—too easily, perhaps. The ordinary man is apt to lay great stress upon public decency and order, which he can see and appreciate and reckon upon; and when he finds the decency preserved and the order kept, he becomes proud of the society in which he lives and is at his ease in it and concerning it.

Moreover, and for the same reason, he is inclined to exaggerate the importance of the detection and arrest of crime, and troubles himself but little concerning those things which, although no law has been formulated against them, do assuredly offend and profoundly injure life.

Something Queer.

For one man who administers arsenic to somebody who stands in his way (which, after all, is a fairly solid and practical reason), there are hundreds who, for no reason whatever, but simply through spite, cruelty, or sheer mischief, poison those near to them by more subtle and deadly toxins.

Civilization stands in far less danger of those who kill the body than of those who are able to destroy the soul.

It depresses me sometimes—the number of people one meets who, as soon as one gets close to them, have something—something queer about them; a vision slightly blurred; a distorted outlook; an odd kind of irritableness;

*In a Talk from London.

a prejudice in favour of despair. Poisoned undoubtedly; some, aware of the fact, others quite unaware. And by whom? Certainly not by criminals; not necessarily by brutal persons, even.

Robbery Without Risk.

There is the man who meanly betrays your confidence; the man who treats you with neglect and indifference; who makes you feel that you are under suspicion; who mocks you with a gesture, an innuendo. The family of the Borgias was as nothing to these.

And, when once you have been poisoned, it is so terribly easy for you to become, in your turn, a poisoner.

There are a few burglars here and there who, at considerable risk, attempt a redistribution of property in their own favour, and have an eye upon your jewellery or your spoons.

On the other hand, there is the man who, at no personal risk whatever, robs you of your self-confidence, or of your gay spirit, or your faith in humanity.

Behind The Facer.

Mr. Lonsdale, in his play, *Spring Cleaning*, showed us a group of tolerably respectable people—sufficiently respectable, at any rate, not to need to worry at the sight of a policeman—violently protesting against even momentary association with a woman who, on her part, cannot altogether ignore the attention of the policeman, but who simply does openly and in a professional way that which they themselves are doing with furtive intrigue “under the rose.”

A bishop, the other day, was speaking alarmingly of the underworld of night clubs and that sort of thing. If I were a bishop, I do not think that that would alarm me so very much. What would alarm me, perhaps, would be the underworld which I could not see behind the faces of my immense and highly respectable congregation!

THE CHEIROPHONE.

WE have received, through Sir Richard Paget, the following interesting report from Mr. W. J. Matthews, M.I.Mech.E., at Gibraltar:

“You will no doubt be interested to know that we heard your lecture on ‘Handmade Speech,’ illustrated by the Cheirophone, via ‘5XX.’ Using three valves on a home-built straight set receiver with head-phones, every syllable and sound came through perfectly—in fact, just as clearly as it would have done if you had been in the room. Fortunately, we were not interrupted for the whole period of your lecture, which was remarkable, because we get so much Morse from spark stations in the vicinity that we can never depend on a clear ten minutes of broadcasting.”

NEWCASTLE STATION offers two dramatic features on the evening of Wednesday, October 7th. The “GNO” Repertory Company will give three episodes, first of all from *Under Two Flags*, by “Goids,” specially arranged for broadcasting by Mr. S. G. Jones.

Later during the same evening, listeners will hear *El Amor He Jo-Love the Sorcerer*, or *Wedded by Witchcraft*, a gipsy one-act play, by G. Martinez-Sierra. Miss Klay Treweek (mezzo-soprano), Miss Grace Angus (soprano), Mr. John Collinson (tenor), and the Station Orchestra will supply the musical side of the programme.

PROGRAMMES FOR SUNDAY (Oct. 4th.)

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The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

The High-Power (Daventry) Programme will be found on page 69.

2LO LONDON. 365 M.

Organ Recital.

Relayed from

The Bishopsgate Institute.

S.B. to other Stations.

REGINALD GOSS-CUSTARD

(Solo Organ).

BETTY CHESTER (Contralto).

ARCHIBALD WINTER (Tenor).

ZACHARIEWITSCH (Solo Violin).

CHARLES LEGGETT (Solo Cornet).

3.30. REGINALD GOSS-CUSTARD.

Fantasia on the Tune, "Manover" Lemare

BETTY CHESTER.

"Three Ravens" John Ireland

"Sea Fever" (Accompanied by the Composer.)

ZACHARIEWITSCH.

"Serenade" Bach

"Rondo" Mozart

4.0. ARCHIBALD WINTER.

"Be Thou Faithful Unto Death" ("St. Paul") Mendelssohn

"I Attempt From Love's Sickness to Fly" Purcell

"Serenade" Schubert

REGINALD GOSS-CUSTARD.

Sarum Corda Elgar

Cantabile in B Minor Welling

CHARLES LEGGETT.

Cornet Animus ("Statut Mater") Rossini

ARCHIBALD WINTER.

"Somewhere In This Summer Night"

Molly Carrer

"Oh, That It Were So" Frank Bridge

4.30 (approx.). "A WINTER'S TALE,"

(William Shakespeare.)

Act IV., Scene 3.

Before a Shepherd's Cottage.

Flouriel FRANCIS LISTER

Proffila FABIA DRAKE

A Shepherd LEONARD CALVERT

Polixenes VICTOR LEWISON

Camillo JAMES HUGHES

Shepherds and Shepherdesses.

Autolycus Song at the end of the Scene

will be sung by

ARCHIBALD WINTER.

4.45. REGINALD GOSS-CUSTARD.

Fantasia and Fugue, "The Great G Minor" Bach

Lobusomus Bonnet

BETTY CHESTER.

"The Vagabond" John Ireland

"The Ball of San Maria" (Accompanied by the Composer.)

5.0 (approx.). ZACHARIEWITSCH.

"Larghetto" R. Bartok 1700

"La Capricieuse" Elgar

CHARLES LEGGETT.

"Ave Maria" Schubert

REGINALD GOSS-CUSTARD.

Allegro Cantabile and Toccat in F (5th

Symphony) Widor

(By Request.)

5.30-5.45.—The Rev. H. MARTYN ROGERS:

"One Thousand Miles from Civilization—

The Island of Tristan da Cunha." S.B. to

all Stations.

5.50.—Hymn, "Guide Me, O Thou Great Re-

deemer" (A. and M., No. 196).

Bible Reading.

Address by the Rev. INNES LOGAN,

M.A., St. Columba's Church, Cambridge.

Hymn, "O Jesu I Have Promised" (A.

and M., No. 271).

S.B. to other Stations.

THE LONDON CHAMBER

ORCHESTRA:

(Leader, SAMUEL KITCHER.)

Conducted by ANTHONY BERNARD.

MARCELLE MEYER (Solo Pianoforte).

9.0. THE ORCHESTRA.

Old English Music.

Pavane Westka

Lachrymæ Pavane Dowland

Act Tunes from "Cupid and Death"

Chaconne from "The Gordian Knot Un-

tied" Purcell

9.20 Brandenburg Concerto, No. 1, in F, Bach

"Nights in the Garden of Spain" (Piano

and Orchestra) Di Folla

(Solo Pianoforte, MARCELLE MEYER)

Menuetto for Four Horns and Strings

Mozart

9.40.—Suite from "Puccinella"

Sinfonia; Serenata; Scherzino—Allegro

Andantino; Tarantella; Toccatina;

Clavella con 3 Variazioni; Vivu;

Menuetto; Finale

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-

ERAL NEWS BULLETIN. S.B. to all

Stations. Local News.

10.15. THE ORCHESTRA.

"Pavane for a Dead Infanta" Dard

MARCELLE MEYER.

Prelude in G Minor Bach

"Cligue" Gerd

"La Volta" Scriabin

Fugue in G Minor THE ORCHESTRA.

Old Italian Airs and Dances Respighi

10.45.—Close down.

5IT BIRMINGHAM. 479 M.

3.30. Classical Items.

EDWARD ISAACS (Solo Pianoforte).

HELEN HENSCHER (Songs at the Piano).

EDWARD ISAACS.

Sonata Pathétique Beethoven

Grave; molto allegro con moto; Adagio

cantabile; Rondo (Allegro)

HELEN HENSCHER.

"Who Is Sylvia?" Schubert

"The Trout" Schubert

"The Almond Tree" Schumann

"Dedication" Schumann

4.0. Evensong.

Relayed from

The Cathedral, Worcester.

S.B. to other Stations.

Sung by

THE CATHEDRAL CHORIST

Organist, Sir IVOR ATKINS.

Opening Voluntary—Choral Prelude, "Come

Now, Saviour" Bach

Responses Tullis

Psalm, 100, 101, 102

Chants Afternoon Prayer—Stones

Antiphon (unaccompanied), "There is an Old

Belief" Hubert Parry

Closing Voluntary—Overture, "Arminius"

Bantel

5.0. HELEN HENSCHER.

"Turn Ye to Me" Scottish Air

"The Lamb" Henckel

"De Mount Rock Oh

God"

"Peter, Go Ring a Bell

Bells Negro Spirituals

"Joshua Fit De Battle Oh

Jericho"

CHAPPELL

and

WEBER

pianos are in use at the
various stations of the
B.B.C.

EDWARD ISAACS.

"Aufschwung" ("Soaring") Schumann

Caprice in E Minor Mendelssohn

Waltz in A Minor Chopin

Waltz in E Minor Chopin

5.30-5.45.—The Rev. H. MARTYN ROGERS.

S.B. from London.

8.30.—Service and Address by the Rev. INNES

LOGAN, M.A. S.B. from London.

9.0. Favourites from Oratorio.

THE STATION REPERTORY CHORUS;

THE STATION AUGMENTED

ORCHESTRA

Conducted by JOSEPH LEWIS.

JOAN MAXWELL (Soprano).

NORAH TARRANT (Contralto).

THE ORCHESTRA.

Overture, "St. Paul" Mendelssohn

CHORUS and ORCHESTRA.

Chorus, "He That Shall Endure"

("Elijah") Mendelssohn

THE ORCHESTRA.

Minuet from "Samson" Handel

JOAN MAXWELL, NORAH TARRANT,

CHORUS and ORCHESTRA.

Duet and Chorus, "I Waited for the

Lord" ("Hymn of Praise") Mendelssohn

THE ORCHESTRA.

"Judea" ("Mors et Vita") Gounod

JOAN MAXWELL.

Aria, "Jerusalem" ("St. Paul")

Mendelssohn

NORAH TARRANT.

Aria, "But the Lord is Mindful" ("St.

Paul") Mendelssohn

THE ORCHESTRA.

March from "Judas Maccabæus" Handel

JOAN MAXWELL and

NORAH TARRANT.

Duet, "O Lovely Peace" ("Judas Mac-

cabæus") Handel

CHORUS and ORCHESTRA.

Chorus, "The Heavens are Telling" ("The

Creation") Haydn

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. THE ORCHESTRA.

Pastoral Symphony, "The Messiah"

Handel

10.30.—Close down.

6BM BOURNEMOUTH. 386 M.

Symphony Concert.

OLIVE CABLE (Contralto).

REGINALD PORTER (Bass-Baritone).

REGINALD S. MOUAT (Violin).

THE WIRELESS AUGMENTED

ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

THE ORCHESTRA.

3.30. Suite, "Vasnetsova" Halvorsen

3.45. REGINALD PORTER and

ORCHESTRA.

"She Alone Charmeth My Sadness"

Gounod

"Sombre Woods" Lully

3.55. OLIVE CABLE and ORCHESTRA.

"Love the Vagrant" ("Carmen") Bizet

"Après un Rêve" Gabriel Faure

4.5. THE ORCHESTRA.

Symphony No. 4 in D Minor Schumann

4.50. OLIVE CABLE.

"At the Well" Haydn

"The Little Green Balcony" E. Coates

5.0. REGINALD PORTER.

"The Lone Player" Alford

"The Vagabond" F. Williams

5.10. REGINALD S. MOUAT and

ORCHESTRA.

Romance and Finale, Concerto in D Minor

Wieniawski

5.30-5.45.—The Rev. H. MARTYN ROGERS.

S.B. from London.

8.30.—Service and Address by the Rev. INNES

LOGAN, M.A. S.B. from London.

PROGRAMMES FOR SUNDAY (Oct. 4th.)

The letters "S.B." printed in Italics in these programmes signify a *Christmas Broadcast* from the station mentioned.

Chamber Music and Art Songs.

ADRIANA WOLTERS (Contralto).

COLIN ADAMS (Tenor).

THE WIRELESS STRING

ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

THE ORCHESTRA.

9.0. Serenade for Strings, Op. 48 ... *Tchaikovsky*

0.15. ADRIANA WOLTERS.
"Phidyle" ... *Henri Duparc*

0.20. COLIN ADAMS.
"Julia's Hair" (from Song Cycle, *Roger*)
"To Dances" (from Song Cycle, *Qualite*)

0.25. THE ORCHESTRA.
Serenade for String Orchestra, "In the Far West" ... *Francis Bantock*

0.40. ADRIANA WOLTERS.
"Aria of Susanna" (from The Marriage of Figaro) ... *Mozart*

0.45. COLIN ADAMS.
"I'll Sing These Songs of Araby" ... *Clay*
"Pleading" ... *Elgar*

0.50. THE ORCHESTRA.
Serenade, Op. 68, No. 3 ... *Robert Volkmann*

10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15. ADRIANA WOLTERS.
"Pauls Angelens" ... *Geat Franck*

THE ORCHESTRA.
"Cradle Song" (Op. 17, No. 6) *Polmgren*

COLIN ADAMS.
"Heart and Arie"
"Deeper and Deeper Still" ... *Handel*
"Wait Her, Angels"

10.30. —Close down.

5WA CARDIFF. 353 M.
3.30-5.45.—Programme S.B. from London.

8.0.—A Service for the Sick.
8.30. The Choir of

Frederick Street Presbyterian Church.
Hymn, "Come, Thou Fount of Every Blessing" ... *Morish*

Hymn, "I've Found A Friend, Oh Such A Friend" ("Constance") ... *A. Sullivan*

Religious Address by the Rev. D. J. HENRY, B.A.

Hymn, "O Love That Will Not Let Me Go" ("St. Margaret") ... *A. L. Pratt*

Hymn, "For the Beauty of the Earth" ("Gloria Agnus") ... *J. Stainer*

9.0. "The Incalculable Beauty."
REN DAVIES (Tenor).

THE STATION ORCHESTRA:
Conductor, WARWICK BRATHWAITE.

THE ORCHESTRA.
Symphonic Poem, "Vilava" ... *Smetana*

REN DAVIES.
Recit. and Arie, "Deeper and Deeper Still" ... *Handel*

"Wait Her, Angels" ... *Handel*

THE ORCHESTRA.
Symphonic Poem, "Phaeton" *Saint-Saëns*

REN DAVIES.
"How Lovely Are Thy Dwellings" *Liszt*

"Berenade" ... *Schubert*

"Tu Mary" ... *M. V. White*

THE ORCHESTRA.
Overture in D Minor ... *Handel Elgar*

10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15. THE ORCHESTRA.
"Prelude and Angels' Farewell" ... *Elgar*

10.30.—"The Silent Fellowship."
10.55.—Close down.

2ZY MANCHESTER. 378 M.
3.30. Music Sacred and Secular.

THE "ZY" PIANOFORTE TRIO:

ERIC FORD (Pianoforte);

DON HYDEN (Violin);

SIDNEY WRIGHT (Cello);

THE APOLLO GLEE CLUB.

THE GLEE CLUB.

"O Father, Whose Almighty Power" ... *Handel*

"Glorious Apollo" ... *Webbe*

THE TRIO.

Trio in C Minor, Op. 1, No. 3 ... *Beethoven*

Allegro con brio; Andante Cantabile con

Variazioni; Minuetto; Finale—Prestissimo.

THE GLEE CLUB.

"Hymn Before Action" ... *Walford Davies*

"Border Ballad" ... *Mendels*

"Invictus" ... *Protheroe*

THE TRIO.

Suite for Violin, Cello and Piano *Eric Fogg*

THE GLEE CLUB.

"Full Fathom Five" ... *Danhill*

"Crossing the Plains" ... *Price*

THE TRIO.

Trio in F, Op. 80 ... *Schumann*

THE GLEE CLUB.

"Spartan Heroes" ... *Protheroe*

"Jesus, Lover Of My Soul" ("Aberystwyth") ... *Perry*

5.30. The Rev. H. MARTYN ROGERS, S.B. from London.

5.45-6.0.—Music for the Children.

8.10.—S. G. HONEY: Talk to Young People.

8.30. Studio Service.

The Choir of the

Church of the Holy Name (Oxford Road).

Hymn, "Hark! Hark! My Soul."

Religious Address by the Rev. Father

FRANCIS IRWIN, S.J.

Hymn, "Sweet Saviour, Bless Us."

9.0.—Programme S.B. from London.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Programme S.B. from London.

10.45.—Close down.

5NO NEWCASTLE. 404 M.

3.30-5.45.—Programme S.B. from London.

6.30-7.45.—Service relayed from St. James' Congregational Church.

8.30.—Service and Address by the Rev. INNES

LOGAN, M.A. S.B. from London.

LAMBERT HARVEY (Tenor).

THE STATION ORCHESTRA:

Conductor, EDWARD CLARK.

8.0. THE ORCHESTRA.

"The River Moldava" (from the Cycle of

Symphonic Poems, "My Country") ... *Smetana*

9.15. LAMBERT HARVEY.

"A Child's Song" ... *G. Marshall*

"She Is Far From the Land" ... *Frank Lambert*

9.25. THE ORCHESTRA.

Two Movements from the "New World"

Symphony ... *Deural*

Largo; Molto Vivace.

LAMBERT HARVEY.

"Where'er You Walk" ("Benedict")

"Deeper and Deeper" ... *Handel*

"Still" ... *Handel*

"Wait Her, Angels" ... *Handel*

9.50. THE ORCHESTRA.

"Palmes" ... *Falich*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London, Local News.

10.15. LAMBERT HARVEY.

"And God Created" ... *Handel*

"Man" ... *Handel*

"In Native Worth" ... *Handel*

10.25.—Close down.

2BD ABERDEEN. 495 M.

MAUD PENNINGTON (Soprano).

JULIEN ROSETT'S TRIO.

THE WIRELESS ORCHESTRA.

THE ORCHESTRA.

Overture, "Mirella" ... *Gounod*

"The Offenbach Polka" ... *Gounod*

MAUD PENNINGTON.

"Angels Ever Bright and Fair" ... *Handel*

"Ave Maria" ... *Schubert*

"My Heart Ever Faithful" ... *Bach*

THE TRIO.

Trio in C Minor, Op. 1, No. 3 *Beethoven*

Allegro con brio; Andante con variazioni;

Minuetto; Finale—Prestissimo.

MAUD PENNINGTON.

"Elizabeth's Prayer" ("Tannhäuser")

"She Wandered Down the Mountain Side"

THE TRIO.

Trio in F Major, Op. 80 ... *Schumann*

Vivace; Molto espressivo; Con moto;

Non troppo presto.

THE ORCHESTRA.

Extr'acts, "Chant aux Paroles"

"Mélodie Pastorale" ... *Chabrier*

(Continued on page 60.)

Index to the Week's Programmes.

	Page.		Page.
LONDON	Sunday	CARDIFF (Contd.)	Thursday
	Monday		Friday
	Tuesday		Saturday
	Wednesday		Sunday
	Thursday		Monday
	Friday		Tuesday
	Saturday		Wednesday
HIGH-POWER	Whole week		Thursday
ABERDEEN	Sunday		Friday
	Monday		Saturday
	Tuesday		Sunday
	Wednesday		Monday
	Thursday		Tuesday
	Friday		Wednesday
	Saturday		Thursday
BELFAST	Whole week		Friday
BRISTOL	Sunday		Saturday
	Monday		Sunday
	Tuesday		Monday
	Wednesday		Tuesday
	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
BOURNEMOUTH	Sunday		Saturday
	Monday		Sunday
	Tuesday		Monday
	Wednesday		Tuesday
	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
CARDIFF	Sunday		Saturday
	Monday		Sunday
	Tuesday		Monday
	Wednesday		Tuesday
	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
DUNDEE	Sunday		Saturday
	Monday		Sunday
	Tuesday		Monday
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EDINBURGH	Sunday		Saturday
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HULL	Sunday		Saturday
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	Saturday		Friday
LEEDS-BRADFORD	Sunday		Saturday
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	Saturday		Friday
LIVERPOOL	Sunday		Saturday
	Monday		Sunday
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	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
NOTTINGHAM	Sunday		Saturday
	Monday		Sunday
	Tuesday		Monday
	Wednesday		Tuesday
	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
PLYMOUTH	Sunday		Saturday
	Monday		Sunday
	Tuesday		Monday
	Wednesday		Tuesday
	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
SHEFFIELD	Sunday		Saturday
	Monday		Sunday
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	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
STOKE	Sunday		Saturday
	Monday		Sunday
	Tuesday		Monday
	Wednesday		Tuesday
	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
SWANSEA	Sunday		Saturday
	Monday		Sunday
	Tuesday		Monday
	Wednesday		Tuesday
	Thursday		Wednesday
	Friday		Thursday
	Saturday		Friday
EVENTS OF THE WEEK			

PROGRAMMES FOR MONDAY (Oct. 5th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 69.

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
 3.15.—Transmission to Schools: Mr. E. Kay Robinson, "Plants Which Move."
 4.0.—Time Signal from Greenwich, "Vogues and Varieties," by Carmen of Cokaigne.
 4.15.—Programme of Music by the Band of Black Dyke Mills (Yorkshire), relayed from the Lake Bandstand, Wembley.
 5.15.—CHILDREN'S CORNER: Piano Solos by Austin Sophie, "Tom Brown's Schooldays" (Story 3), told by Uncle Rex, "Photography for Young Photographers," by Pollard Crowther.
 6.0.—Light Music, S.B. to other Stations.
 6.40.—An Appeal for the Winter Distress Fund, by the Rev. J. B. L. Sheppard.
 7.0.—TIME SIGNAL FROM BIG BEN.
 WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN, S.B. to all Stations.

French Recital by M. STEPHAN, Mlle. NYS, and Members of L'Institut Français, "Le Cid," Act II, Scene 8; Act III, Scene 4. S.B. to all Stations.
 7.25.—Light Music, S.B. to all Stations.
 7.40.—Capt. H. G. MANSFIELD: "Iceland: The Land of Surprises," S.B. to other Stations.

- 9.0.—Act II. of the Opera, "Carmen" (Bizet).
 Performed by the
BRITISH NATIONAL OPERA COMPANY.
 Relayed from the
 Theatre Royal, Glasgow.

- 8.50.—TONI FARRELL,
 the Composer-Pianist,
 in
 An Interlude of Novelties.

- 9.0.—"CARMEN,"
 Act III.

- 9.40.—Melody and Humour.
 S.B. to other Stations.
CHRISTINE HAWKES
 (English Concertina Solo).
 Romance Strindberg
WILL WILKIN
 (Entertainer at the Piano),
 in

- "The Greedy Policeman"
 and
 "The Butcher's Lament,"
CHRISTINE HAWKES.
 "Salut d'Amour" Elgar
 Bolero Chab. Bohm
 10.0.—TIME SIGNAL FROM GREENWICH.
 WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN, S.B. to all Stations.
 Prof. JULIAN S. HUXLEY, "The Stream of Life: Inheritance," S.B. to all Stations. Local News.

- 10.30.—A Farewell
Violin Recital
 by
DAISY KENNEDY
 before she leaves this country on her American Tour.
 S.B. to all Stations.
 Prelude and Allegro Paganini Kreisler
 March in A Weber-Burmeister
 "The Bee" Schubert
 Turkish March Beethoven Jory
 "Miserere" Debussy
 "Tambourin Chinois" Kreisler
 "Legende" Wieniawski
 "Spanish Dance" Sarasate
 11.0.—Close down.

THE EXPERIMENTAL TRANSMISSION
 for Amateur Wireless Engineers
 Will be carried out by
SWANSEA STATION,
 11.9-11.30.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Wind Quintet.
 4.45.—Afternoon Topics: Sidney Rogers, F.R.H.S., "Topical Horticultural Hints"—The Treatment of Autumn-Sown Crops; Winifred Payne (Contralto).
 5.15.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 6.0.—Lazells Picture House Orchestra: Conductor—Paul Kinner, May Barnett (Contralto).
 7.0.—WEATHER FORECAST and NEWS, S.B. from London.
 FRENCH TALK, S.B. from London.
 7.25.—Musical Interlude, S.B. from London.
 7.40.—Capt. H. G. MANSFIELD, S.B. from London.

New Songs.

- 8.0.—HERBERT SIMMONDS (Baritone).
 "Cavalier" Hickory
 "Pour Toi" Gordon
 "Song of the Homeward-Bound" Cottingley Clarke

Opera.

- 8.0 (approx.)—"CARMEN" (Bizet), Acts II. and III. Relayed from the Theatre Royal, Glasgow.

Popular Songs.

- 9.40 (approx.) HERBERT SIMMONDS.
 "The Ballad Monger" Easthope Martin
 "Red Rose" ("Monsieur Beaucaire") Messenger
 "Friend" Novello Davies
 "Hedgequin" Sanderson
 10.0.—WEATHER FORECAST and NEWS, S.B. from London.
 Prof. JULIAN S. HUXLEY, S.B. from London. Local News.
 10.30.—DAISY KENNEDY (Violin Recital). S.B. from London.
 11.0.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45.—Travel Talk by Major Cooper-Hunt (Camb. Univ. and Hants County). Orchestra, relayed from the Banglows Café, Southampton. Musical Director, Arthur Pickett.
 5.15.—CHILDREN'S CORNER.
 5.50.—Children's Letters.
 6.0.—Scholars' Half-Hour: "The Works of William Makepeace Thackeray," by Miss A. G. Spry, L.L.A.
 6.30.—Bulletin of the Radio Societies of Bournemouth and Districts.
 7.0.—WEATHER FORECAST and NEWS, S.B. from London.
 FRENCH TALK, S.B. from London.
 7.25.—Musical Interlude, S.B. from London.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with card down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

- 7.40.—Capt. B. G. MANSFIELD, S.B. from London.
 8.0.—"CARMEN" (Bizet), Acts II. and III. Relayed from the Theatre Royal, Glasgow.
 8.40.—THE "6BM" TRIO.
 REGINALD S. MOUNT (Violin);
 THOMAS E. ILLINGWORTH (Cello);
 ARTHUR MAHSTON (Piano).
 Trio in C Minor Frank Bridge
 10.0.—WEATHER FORECAST and NEWS, S.B. from London.
 Prof. JULIAN S. HUXLEY, S.B. from London.
 Local News.
 10.30.—DAISY KENNEDY (Violin Recital). S.B. from London.
 11.0.—Close down.

5WA CARDIFF. 353 M.

- 12.30-1.30.—Lunch-time Music from the Carlton Restaurant.
 3.0-4.30.—THEKLA JONES (Solo Pianoforte).
 THE STATION ORCHESTRA:
 Conductor, WARWICK BRAITHWAITE.
 THE ORCHESTRA
 Overture, "Maritana" Wallace
 THEKLA JONES.
 Rondo Capriccioso Mendelssohn
 Waltz in G Flat Chopin
 THE ORCHESTRA.
 Selection, "Gianni Schicchi" (Puccini-Turner)
 THEKLA JONES.
 1st Movement, Fantasia in F Sharp Minor
 Mendelssohn
 Liebeslied Schumann-Liszt
 THE ORCHESTRA.
 Suite, "The Merchant of Venice" Sullivan
 THEKLA JONES.
 Nocturne in B Flat Paderewski
 "Island Spell" J. Ireland
 Cracovienne Fantastique Paderewski
 THE ORCHESTRA.
 "Merry Andrew" Ireland
 "Rosemary" Elgar
 March, "Blaze Away" Holstmann
 5.0.—"SWAN" "FIVE O'CLOCK."
 5.30.—CHILDREN'S CORNER.
 6.5.—"The Letter Box."
 6.15.—"Teens' Corner: "Romance of Famous Lives: (1) Joan of Arc," by "Seavator."
 6.30.—Musical Interlude, S.B. from London.
 7.0.—WEATHER FORECAST and NEWS, S.B. from London.
 FRENCH TALK, S.B. from London.
 7.25.—Musical Interlude, S.B. from London.
 7.40.—Mr. RICHARD TRESEDER, F.R.H.S., "Gardening."

"Carmen" and A Concert.

- EDWARD ISAACS (Solo Pianoforte).
 HELEN HENSCHER (Songs at the Piano).
 EDWARD ISAACS.
 Allegro in F Paradies
 "Warum" (From "Fantasies for the Piano")
 "Aufschwung" Schumann
 ("Scherzo")
 8.0.—"CARMEN" (Bizet), Acts II. and III. Relayed from the Theatre Royal, Glasgow.
 9.40.—HELEN HENSCHER.
 "Come, Let's Be Merry" (Old English) arr. Lane Wilson
 "The Sprig of Thyme" (Old English) arr. Cecil Sharp
 "Paris est au Roi" (French Folk Song)
 EDWARD ISAACS.
 Caprice in E Minor Mendelssohn
 Nocturne in F Minor Chopin
 Waltz in E Minor
 10.0.—WEATHER FORECAST and NEWS, S.B. from London.
 Prof. JULIAN S. HUXLEY, S.B. from London.
 Local News.
 10.30.—DAISY KENNEDY (Violin Recital). S.B. from London.
 11.0.—Close down.

PROGRAMMES FOR TUESDAY (Oct. 6th)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davenport) Programme will be found on page 69.

2LO LONDON. 365 M

1.15.—Transmission to Schools: Sir H. Walford Davies, M.A., D.Litt., "Music."

4.0.—"Home-Making the World Over: North America." S.B. to all Stations.

4.15.—Organ and Choral Music relayed from the Cathedral.

4.30.—CHILDREN'S CORNER: Violin Solos by Miss C. Jones. Theme: "The Adventure of the Yellow Submarine," told by Uncle Cornetarius.

5.0.—Light Music. S.B. to other Stations.

7.0.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

A West End Veterinary Surgeon on "The Rational Feeding of Dogs." S.B. to all Stations.

7.25.—Light Music. S.B. to other Stations.

8.0.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

8.30.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

8.45.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

9.0.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

9.15.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

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THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

9.45.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

10.0.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

10.15.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

10.30.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

10.45. THE SAVOY ORPHEANS. THE SAVOY ORPHEANS.

THE VARALDI TANGO BAND.

11.0.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

11.15.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

11.30.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

11.45.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

12.0.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

12.15.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

12.30.—"Impromptu." A Programme of Music by

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MARIE COLE (Solo Pianoforte).

12.45.—"Impromptu." A Programme of Music by

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MARIE COLE (Solo Pianoforte).

1.0.—"Impromptu." A Programme of Music by

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MARIE COLE (Solo Pianoforte).

1.15.—"Impromptu." A Programme of Music by

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MARIE COLE (Solo Pianoforte).

1.30.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

1.45.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

2.0.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

Dame HENRIETTA BARNETT and Sir OLIVER LODGE.

10.30.—Programme S.B. from London.

11.0.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

11.15.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

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2.0.—"Impromptu." A Programme of Music by

THE "2LO" STRING ORCHESTRA

MARIE COLE (Solo Pianoforte).

(Continued on page 68.)

(Continued on page 68.)

(Continued on page 68.)

(Continued on page 68.)

(Oct. 7th.)

10-0-11.0.--Programme S.I. from London.

PROGRAMMES FOR THURSDAY (Oct. 8th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

THE ORCHESTRA

8.00—Clock is Playing "....." Tuncill
At the Piano—
VERA McCOMB THOMAS.

THE CHORUS

from the Green Heart of the Waters
Caledonia Tuncill
LIONEL BUSEFIELD

FRANK THOMAS (2nd Violon)
EVAN WALTERS (Viola).
Strong Trio, "Tortoise" Dvorak

Scherzo and Tena con Variazioni.
DOROTHY GRONOW and
MAUD EVANS.

Duet, "Miserere" ("Il Trovatore") Verdi
LEONARD BUSEFIELD.

"London Jerry Air" .. arr. O'Connor Morris
"Lutescent" Kreisler

THE CHORUS

10.00—S.B. from London
10.00 WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
S.B. from Newcastle. Local News

10.30.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.

2ZY MANCHESTER. 378 M.

11.30-12.30.—Concert by the "2ZY" Quartet
4.30-4.45.—Gramophone Records and Grams

5.0-5.15.—Jones (Baritone).
4.45-5.0.—Afternoon Talk.

5.15.—CHILDREN'S CORNER
S.B. from London.

WEATHER FORECAST and NEWS.
S.B. from London.

Station Topics.
7.25.—Programme S.B. from London.

8.0.—The "Brighter Spot" Cabaret.
For your delight this Station's found
A "Brighter Spot" beneath the ground.

You'll never hear a better show.
So take this tip from those who know
Just listen!

GASTON LE GRAND (The Popular
Baritone).

MIRIAM GRANTHAM (Well known
Vocalist).

HAY VALLON, (Renowned Comedian).
CYRIL FARNWORTH (Light Comedian).

FRANK PANTON (Of Highbottle Fame).
THE "BRIGHTER SPOT" BEAUTY
CHORUS.

Maitre du Cabaret, Monsieur PERRINI
You will hear some of the above in their
own songs.

Songs and Solo Solos.
ELSY LEWIS (Maezy Soprano).
NANCY LEWIS (Maezy Soprano).

JOHN COLLISON
JOHN COLLISON

"The Rose and The Lily"
Schumann

JOHN COLLISON
JOHN COLLISON

"The Amond Tree"
Schumann

"The Little Flower"
Schumann

"Woe is the Name of Love"
Schumann

"Over the Mountains"
Quilter

"Drink to Me Only"
Cyndel Scott

10.0.—WEATHER FORECAST and NEWS

S.B. from London
The Rt. Rev. The Lord Bishop of DURHAM
S.B. from Newcastle. Local News

10.30.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.

5NO NEWCASTLE. 401 M.

11.30-12.30.—Dorothy Forster (Soprano).
1.0.—Mrs. Lina Rodenhurst: "Dickens Folk
The Marchioness."

4.15.—The Orchestra, relayed from Costin's New
Gallery Restaurant

5.15.—CHILDREN'S CORNER.
6.0.—THE STATION TRIO

Quartet in One Movement for Violin, Viola,
Cello and Piano Arnold Bax

6.15.—NORA DELMARR (Soprano)
"Kishkul's Gully" ("Songs of the
Hebrides")

"An Eriksay Love" Hebrides
"Lark" M. Kennedy-Fraser

"Sail as the Night" Bohm
7.0.—THE TRIO.

Dreams Wagner
8.30.—NORA DELMARR

Connais-tu le pays? ("Mignon")
"If I Were a Lark" Clutaux

"Garden of Happiness" Daniel H.
"Ouvre tes Yeux, Blues" Massenet

9.50.—THE TRIO.
"Hydropath" Gungl

7.0.—WEATHER FORECAST and NEWS.
S.B. from London

Mr. J. L. GIBSON, B.A. (Soprano)
7.25.—Market Prices for Farmers, S.B. from London

7.40.—Mr. STENSON COOKE, S.B. from London

8.0.—Programme S.B. from London

10.0.—WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
"Durham Cathedral." S.B. to all Stations

Local News.
10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

2BD ABERDEEN. 495 M.

3.45.—Afternoon Topics: Mrs. Robertson
Cameron, "Women Poets—(1) Fanny
Bronte" David's Dance Orchestra. The
W. R. O. Orchestra

5.15.—CHILDREN'S CORNER
6.0.—Gramophone Music

6.30.—THE WIRELESS ORCHESTRA.
Half-an-Hour of Concert Waltzes.

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Mr. LEONARD M. LILLIAN MANN, S.B.
7.25.—Market Prices for Farmers, S.B. from London

7.40.—Mr. STENSON COOKE, S.B. from London

8.0.—Programme S.B. from London

10.0.—WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
"Durham Cathedral." S.B. to all Stations

Local News.
10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

6.10. THE ORCHESTRA

8.00—Clock is Playing "....." Tuncill
At the Piano—
VERA McCOMB THOMAS.

10.30.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.

5NO NEWCASTLE. 401 M.

11.30-12.30.—Dorothy Forster (Soprano).
1.0.—Mrs. Lina Rodenhurst: "Dickens Folk
The Marchioness."

4.15.—The Orchestra, relayed from Costin's New
Gallery Restaurant

5.15.—CHILDREN'S CORNER.
6.0.—THE STATION TRIO

Quartet in One Movement for Violin, Viola,
Cello and Piano Arnold Bax

6.15.—NORA DELMARR (Soprano)
"Kishkul's Gully" ("Songs of the
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9.50.—THE TRIO.
"Hydropath" Gungl

7.0.—WEATHER FORECAST and NEWS.
S.B. from London

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7.25.—Market Prices for Farmers, S.B. from London

7.40.—Mr. STENSON COOKE, S.B. from London

8.0.—Programme S.B. from London

10.0.—WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
"Durham Cathedral." S.B. to all Stations

Local News.
10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

2BD ABERDEEN. 495 M.

3.45.—Afternoon Topics: Mrs. Robertson
Cameron, "Women Poets—(1) Fanny
Bronte" David's Dance Orchestra. The
W. R. O. Orchestra

5.15.—CHILDREN'S CORNER
6.0.—Gramophone Music

6.30.—THE WIRELESS ORCHESTRA.
Half-an-Hour of Concert Waltzes.

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Mr. LEONARD M. LILLIAN MANN, S.B.
7.25.—Market Prices for Farmers, S.B. from London

7.40.—Mr. STENSON COOKE, S.B. from London

8.0.—Programme S.B. from London

10.0.—WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
"Durham Cathedral." S.B. to all Stations

Local News.
10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

6.10. THE ORCHESTRA

8.00—Clock is Playing "....." Tuncill
At the Piano—
VERA McCOMB THOMAS.

10.30.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.

5NO NEWCASTLE. 401 M.

11.30-12.30.—Dorothy Forster (Soprano).
1.0.—Mrs. Lina Rodenhurst: "Dickens Folk
The Marchioness."

4.15.—The Orchestra, relayed from Costin's New
Gallery Restaurant

5.15.—CHILDREN'S CORNER.
6.0.—THE STATION TRIO

Quartet in One Movement for Violin, Viola,
Cello and Piano Arnold Bax

6.15.—NORA DELMARR (Soprano)
"Kishkul's Gully" ("Songs of the
Hebrides")

"An Eriksay Love" Hebrides
"Lark" M. Kennedy-Fraser

"Sail as the Night" Bohm
7.0.—THE TRIO.

Dreams Wagner
8.30.—NORA DELMARR

Connais-tu le pays? ("Mignon")
"If I Were a Lark" Clutaux

"Garden of Happiness" Daniel H.
"Ouvre tes Yeux, Blues" Massenet

9.50.—THE TRIO.
"Hydropath" Gungl

7.0.—WEATHER FORECAST and NEWS.
S.B. from London

Mr. J. L. GIBSON, B.A. (Soprano)
7.25.—Market Prices for Farmers, S.B. from London

7.40.—Mr. STENSON COOKE, S.B. from London

8.0.—Programme S.B. from London

10.0.—WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
"Durham Cathedral." S.B. to all Stations

Local News.
10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

2BD ABERDEEN. 495 M.

3.45.—Afternoon Topics: Mrs. Robertson
Cameron, "Women Poets—(1) Fanny
Bronte" David's Dance Orchestra. The
W. R. O. Orchestra

5.15.—CHILDREN'S CORNER
6.0.—Gramophone Music

6.30.—THE WIRELESS ORCHESTRA.
Half-an-Hour of Concert Waltzes.

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Mr. LEONARD M. LILLIAN MANN, S.B.
7.25.—Market Prices for Farmers, S.B. from London

7.40.—Mr. STENSON COOKE, S.B. from London

8.0.—Programme S.B. from London

10.0.—WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
"Durham Cathedral." S.B. to all Stations

Local News.
10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

(Oct. 9th.)

(Oct. 9th.)

(Continued on page 58.)

(Continued on page 58.)

Tuesday's Programme.

(Continued from the facing page.)

2BD ABERDEEN. 495 M.

- 3.45 Afternoon Topics. Miss I. Burgess.
4.15 W. A. W. Programmes. Home Women.
5.15 THE WIRELESS ORCHESTRA.
6.00 THE WIRELESS ORCHESTRA.
6.15 Entrée d'Arlequin, Gavotte, Entrée de
(Cosentino), Arlequin et Colombine,
Scherzo (Lull).
6.30 The Wireless Orchestra, relayed from the Electric Theatre.
7.00 WEATHER FORECAST and NEWS.
S.B. from London.
7.15 Miss M. IRVING on "A Testing as a
Lesson for Women."
7.25 Musical Interlude.
7.30 Mr. JAMES AGATE. S.B. from
London.
8.00 Programme S.B. from London.
10.00 WEATHER FORECAST and NEWS.
S.B. from London.
10.15 Drama HENRIETTA BARNETT and Sir
OLIVER LODGE. S.B. from London.
Local News.
10.30 Programme S.B. from London.
11.30. Close down.

5SC GLASGOW. 422 M.

- 3.30 Broadcast to Sunnyside Mr. Percy Gordon,
Mrs. Rae, "Music."
3.40 Music.
3.50 Mr. Ivan E. Smith, M.A., B.Sc., "Cinderella
(6) Thrift."
4.00 The Plaza Dance Band, relayed from the
Plaza: under the Direction of Chalmers
Wood.
4.15 Afternoon Topics: Evelyn Smith, "The
Mux in Fiction."
5.15 CHILDREN'S CORNER.
6.00 6.2.—Weather Forecast for Farmers.
6.30 Programme S.B. from London.
7.00 WEATHER FORECAST and NEWS.
S.B. from London.
7.15 Local News.
7.25 Local News.
7.30 Mr. JAMES AGATE. S.B. from London.
8.00 Programme S.B. from London.
10.00 WEATHER FORECAST and NEWS.
S.B. from London.
10.15 Drama HENRIETTA BARNETT and Sir
OLIVER LODGE. S.B. from London.
10.30 Programme S.B. from London.
11.30. Close down.

B.B.C. STATION ADDRESSES.

MAIN.		
	Address.	Telephone No.
ABERDEEN	15, Belmont Street	2276
BELFAST	31, Lincolns Street	5870-3
	25, New Street	Midland 204-10
	3, Goldenhurst Road	3480-1
CARDIFF	29, Park Place	2514-5
GLASGOW	21, Elythwood Square	Douglas 1192-4
LONDON	2, Savoy Hill W.C.2	Regent 6727
MANCHESTER	Ormeau Buildings, The Farnborough	City 9416-7
NEWCASTLE	16, Eldon Square	Central 5855
HIGH-POWER.		
DAVENTRY	Borough Hill	Dauntsey 77
RELAY.		
EDINBURGH	81, George Street	Central 9745
HULL	28-27, Bishop Lane	Central 6137
LIVERPOOL	85, Lord Street	Bank 5414
PLYMOUTH	Atherton Chambers	3293
SHEFFIELD	Atherton Chambers, Castle Street	Central 1029
LEEDS-BRADFORD	Calson Chambers, Beeston Hall	Street, Leeds 24121
STOKE-ON-TRENT	Majestic Buildings	Stoke-on-Trent 1978
NOTTINGHAM	4, Broadmarsh Gate	Nottingham 0344 and 6945
DUNDEE	1, Lachlan Road	Dundee 8289
SWANSEA	Oxford Buildings, Oxford	Swansea 2107
Power: "5KX"—25 KW. Main: "14 KW." Relay: 200 Watts.		

HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

DAVENTRY

5XX, 1,600 M.

SUNDAY, October 4th

- 10.30 a.m. Time Signal from Big Ben and
Weather Forecast.
1.30 5.45. } Programmes S.B. from London.
8.30 10.45. }

MONDAY, October 5th

- 10.30 a.m.—Time Signal from Big Ben and
Weather Forecast.
1.0 Time Signal from Greenwich.
3.15 11.0. Programmes S.B. from London.

TUESDAY, October 6th

- 10.30 a.m. Time Signal from Big Ben and
Weather Forecast.
1.0 2.0. } Programmes S.B. from London.
3.15 8.0. }

Pianoforte and Vocal Recital.

- HELEN HENSCHKE (Soprano)
EDWARD ISAACS (Solo Pianoforte).
8.0 HELEN HENSCHKE (At the Piano)
"Come, Let a Be Merry" arr. Lane Wilson
"Cradle Song" Hunyadi
"Dedication" Schumann
"Everlasting Love" Brahms
EDWARD ISAACS.
Allegro in F "Paradies
Scherzo in F "D. Scarlatti
Allegro in F Flat "Op. 60... Schubert
H. HENSCHKE (At the Piano)
"Waltz in G major" Chopin
"William Taylor" arr. Cecil Sharp
"Turn Ye to Me" Scott
"Vendemia" French, arr. Weckerlin
EDWARD ISAACS.
Rhapsody in G Minor Brahms
Chant Polonais No. 5 Chopin-Les.
Waltz in F Minor (Panthouson) Chopin

- 9.50. Act II. of the Opera
"Le Coq d'Or"
"Rusky Korakor."
Performed by the
BRITISH NATIONAL OPERA
COMPANY.
Relayed from the
Theatre Royal, Covent Garden.
10.30. Music to
"Don Quixote."
Part II. (Moulin).
Relayed from the
Royal Opera House, Covent Garden.
10.0 11.30.—Programme S.B. from London.

WEDNESDAY, October 7th.

- 10.30 a.m. Time Signal from Big Ben and
Weather Forecast.
1.0 Time Signal from Greenwich.
3.15 11.0.—Programme S.B. from London.

THURSDAY, October 8th.

- 10.30 a.m. Time Signal from Big Ben and
Weather Forecast.
1.0 2.0. } Programmes S.B. from London.
3.15 8.0. }

Act II. of the Opera

"Tosca"

- Performed by the
BRITISH NATIONAL OPERA
COMPANY.
Relayed from the
Theatre Royal, Covent Garden.

- 9.15 "Radio Radiance Review."
In a Succession of Musical
Sketches by JACK HELLIER.
Review Developed by JAMES LESTER.
Cast includes West End Artists
TOMMY HANDLEY, IRIS WHITE,
EDDIE MORRIS, JEAN ALLISTONE.

JAMES WHIGHAM MAUDIE DUNHAM,

And

IF DANCING RADIOS

Begin

1. Introduction of Cast (FULL COM-
PANY)
 2. Opening Chorus, Back to Dixie
(FULL COMPANY)
 3. Number, "Nobody But You" (IRIS
WHITE and DANCING RADIOS)
 4. Comedy Skit, "Thanks, Awfully"
(TOMMY HANDLEY, EDDIE
MORRIS, JEAN ALLISTONE,
MAUDIE DUNHAM)
 5. Duet, "When My Sugar Walks Down
the Street" (TOMMY HANDLEY
and EDDIE MORRIS)
 6. Comedy Duet, "Paper, Sir?" (JAMES
WHIGHAM, IRIS WHITE)
 7. Number, "Wondering" (JEAN
ALLISTONE, IRIS WHITE, EDDIE
MORRIS)
 8. Comedy Skit, "Who Is It?" (TOMMY
HANDLEY, EDDIE MORRIS,
JAMES WHIGHAM, IRIS WHITE,
JEAN ALLISTONE, MAUDIE
DUNHAM)
 9. Number, "Red Head" (MORRIS
EDDIE MORRIS and DANCING
RADIOS)
 10. Comedy Skit, "The Dinner Party"
(JAMES WHIGHAM, EDDIE
MORRIS, JEAN ALLISTONE,
IRIS WHITE)
 11. Number, "Pie" (IRIS WHITE)
 12. Trio, "Hay, Hay, Farmer Gray"
(EDDIE MORRIS, TOMMY
HANDLEY, JAMES WHIGHAM)
 13. Number, "Just Been Wondering"
(JEAN ALLISTONE)
 14. Comedy Skit, "Look, Daddy" (EDDIE
MORRIS, JAMES WHIGHAM,
TOMMY HANDLEY, JEAN
ALLISTONE, MAUDIE DUNHAM,
IRIS WHITE)
 15. Number, "In Grannie's Day"
(MAUDIE DUNHAM and DANCING
RADIOS)
 16. Comedy Number, "Look Like Harold
Lloyd" (TOMMY HANDLEY)
 17. Finale, "Ben and Girl" ("Listen to
The Music" (JAMES WHIGHAM
and COMPANY))
- 10.0 11.30.—Programme S.B. from London.

FRIDAY, October 9th.

- 10.30 a.m. Time Signal from Big Ben and
Weather Forecast.
1.0 2.0. } Programmes S.B. from London.
3.15 8.0. }

THE VETERAN VARIETY TRIO

In a Series of Reminiscences
RAY WALLACE
ARTHUR ROBERTS,
LEO DRYDEN

Music of
"The Fairy Doll"
(Bayer)

Relayed from the
Royal Opera House, Covent Garden.
(Pavlova Season.)

SATURDAY, October 10th.

- 10.30 a.m. Time Signal from Big Ben and
Weather Forecast.
1.0 Time Signal from Greenwich.
4.0.—Programme S.B. from London.
7.30.—Programme S.B. from Cardiff.
10.0 12.0. Programmes S.B. from London.

PROGRAMMES FOR SATURDAY (Oct. 10th.)

The letters L.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 69.

2LO LONDON. 365 M.

10. Time Signal from Greenwich
10.10.—Time Signal from Greenwich
10.15.—The Voice of the Master
10.20.—The Voice of the Master

10.25.—The Voice of the Master
10.30.—The Voice of the Master
10.35.—The Voice of the Master

10.40.—The Voice of the Master
10.45.—The Voice of the Master
10.50.—The Voice of the Master

10.55.—The Voice of the Master
11.00.—The Voice of the Master
11.05.—The Voice of the Master

11.10.—The Voice of the Master
11.15.—The Voice of the Master
11.20.—The Voice of the Master

11.25.—The Voice of the Master
11.30.—The Voice of the Master
11.35.—The Voice of the Master

11.40.—The Voice of the Master
11.45.—The Voice of the Master
11.50.—The Voice of the Master

11.55.—The Voice of the Master
12.00.—The Voice of the Master
12.05.—The Voice of the Master

12.10.—The Voice of the Master
12.15.—The Voice of the Master
12.20.—The Voice of the Master

12.25.—The Voice of the Master
12.30.—The Voice of the Master
12.35.—The Voice of the Master

12.40.—The Voice of the Master
12.45.—The Voice of the Master
12.50.—The Voice of the Master

12.55.—The Voice of the Master
13.00.—The Voice of the Master
13.05.—The Voice of the Master

13.10.—The Voice of the Master
13.15.—The Voice of the Master
13.20.—The Voice of the Master

13.25.—The Voice of the Master
13.30.—The Voice of the Master
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13.40.—The Voice of the Master
13.45.—The Voice of the Master
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13.55.—The Voice of the Master
14.00.—The Voice of the Master
14.05.—The Voice of the Master

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15.00.—The Voice of the Master
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15.45.—The Voice of the Master
15.50.—The Voice of the Master

15.55.—The Voice of the Master
16.00.—The Voice of the Master
16.05.—The Voice of the Master

16.10.—The Voice of the Master
16.15.—The Voice of the Master
16.20.—The Voice of the Master

16.25.—The Voice of the Master
16.30.—The Voice of the Master
16.35.—The Voice of the Master

16.40.—The Voice of the Master
16.45.—The Voice of the Master
16.50.—The Voice of the Master

16.55.—The Voice of the Master
17.00.—The Voice of the Master
17.05.—The Voice of the Master

10. Comedy Skit, "The Doctor Party"
JAMES WHIGHAM, EDDIE MORRIS, JEAN ALLISTONE, IRIS WHITE

11. Trio, "Hax Hax Hax, Farmer Gray"
EDDIE MORRIS, TOMMY HANDLEY, JAMES WHIGHAM

12. Number, "Just Been Wandering"
JEAN ALLISTONE

13. Comedy Skit, "Look Into My Eye"
EDDIE MORRIS, JAMES WHIGHAM, TOMMY HANDLEY, JEAN ALLISTONE, MAUDE DUNHAM, IRIS WHITE

14. Number, "In Grandma's Day"
MAUDE DUNHAM and DANCING RADIOS

15. Comedy Skit, "Look Into My Eye"
LLOYD (TOMMY HANDLEY)

16. Number, "Beautful Girl"
LLOYD (TOMMY HANDLEY)

17. Number, "The Melody"
JAMES WHIGHAM and COMPANY

18. Time Signal from Greenwich
WEATHER FORECAST and NEWS
GENERAL NEWS BULLETIN

19. Sports Talk
Local News

20. THE SAVOY ORCHESTRA
THE SAVOY HAVANA BAND

21. THE VARAIDI TANGO BAND
Relayed from the Savoy Hotel, London

22. Case down

SIT BIRMINGHAM. 479 M.
23. The Decameron Dance Orchestra (Leader Unit Carrol), relayed from the Palace Theatre

24. Afternoon Tones, Margaret Ankles
What is an Evening?

25. CHILDREN'S CORNER
Children's Letters

26. LOVELL'S PICTURE HOUSE
Orchestra
Director, PAUL RIMMER

27. Music from the "The Voice of the Master"
The Voice of the Master

28. WEATHER FORECAST and NEWS
S.B. from London

29. Dr. GEORGE MACDONALD, S.B. from London

30. Musical Interlude, S.B. from London

31. Mrs. VALERIE STRATFORD, S.B. from London

32. twentieth Century Parts, (1) Kents

33. (approx.) Opera

34. The British National Opera Company

35. Song and Comedy

36. TOMMY HANDLEY, EDDIE MORRIS, JEAN ALLISTONE, MAUDE DUNHAM

37. "Stal is the Night"
"Sing, Nightingale"
"Two Roses"
"The Flakes"
"The Music"

38. Three Scenes from Famous Comedies
"THE SCHOOL FOR SCANDAL"

39. Peter Trudge, WILLIAM MACREADY, Lany Teale, EDNA GODFREY TURNER

40. Father

WILLIAM MACREADY

EDNA GODFREY TURNER

CLAY TREWICK

Wanda Post

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News and Football News

10.30.—THE SAVOY BANDS

12.0.—Case down

6BM BOURNEMOUTH. 386 M.

3.45. Gardening Talk by George De

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News and Football News

10.30.—THE SAVOY BANDS

12.0.—Case down

SWA CARDIFF. 353 M.

12.30.—Lunch-Time Music from the Café

3.0.—Music relayed from the "Western Mail"

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News

10.30.—THE SAVOY BANDS

12.0.—Case down

SWA CARDIFF. 353 M.

12.30.—Lunch-Time Music from the Café

3.0.—Music relayed from the "Western Mail"

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News

10.30.—THE SAVOY BANDS

12.0.—Case down

SWA CARDIFF. 353 M.

12.30.—Lunch-Time Music from the Café

3.0.—Music relayed from the "Western Mail"

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News

10.30.—THE SAVOY BANDS

12.0.—Case down

SWA CARDIFF. 353 M.

12.30.—Lunch-Time Music from the Café

3.0.—Music relayed from the "Western Mail"

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News

10.30.—THE SAVOY BANDS

12.0.—Case down

SWA CARDIFF. 353 M.

12.30.—Lunch-Time Music from the Café

3.0.—Music relayed from the "Western Mail"

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News

10.30.—THE SAVOY BANDS

12.0.—Case down

SWA CARDIFF. 353 M.

12.30.—Lunch-Time Music from the Café

3.0.—Music relayed from the "Western Mail"

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News

10.30.—THE SAVOY BANDS

12.0.—Case down

SWA CARDIFF. 353 M.

12.30.—Lunch-Time Music from the Café

3.0.—Music relayed from the "Western Mail"

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News

10.30.—THE SAVOY BANDS

12.0.—Case down

SWA CARDIFF. 353 M.

12.30.—Lunch-Time Music from the Café

3.0.—Music relayed from the "Western Mail"

WEATHER FORECAST and NEWS

Sports Talk, S.B. from London

Local News

10.30.—THE SAVOY BANDS

12.0.—Case down

A Run Round the Stations.

By J. H. Squire.

[Mr. J. H. Squire is well known to listeners as the leader of the Celeste Octet. In the following amusing article he describes a recent tour of the Stations.]

MANCHESTER, Celeste Octet.
I am in a hurry on a recent morning to an inquiry by one of the station officials at Boston.

This way, sir, two reserved carriages for me and your party.

Following my guide to the 11.50 a.m. Manchester express, I find the majority of the Octet awaiting my arrival. John Henry is busily engaged in giving instructions about some domestic details to Blossom ere we depart, when Mr. Willie Sear, my right-hand man, exclaims: "Where is Gordon Mayer?"

String Quartets en Route.

Our hon. our leader and solo violin, like most of us, I may explain, has a "kink." His particular hobby is to take the form of being back to the station besides which he also has a kink in the pavement. It is a kink which leads to the conclusion that he is a kink. Luckily there is a later train he can catch and still be in time for the programme, so we take our seats, the whistle blows, there is a cry of "Stand back, there!" and something dashes through the barrier and falls into a rear compartment. Our solo violinist has caught the train!

"I thought you said 11.55, not 11.50," is the only explanation he offers, and we are on our 1,700-mile trip begins. Gordon collects his kink and goes off to the second carriage to play string quartets.

John Henry at His Best

Miss Ajello, our vocalist, opens her musical paper, and four others of our party start to play "Solo," a game that John Henry thinks he would like to be initiated into. Lunch-time, and very pleasant, too. We took up for the bill.

Manchester, and there to welcome us on the platform is Moses Baritz, the lecturer. He has been busy, for he shows us Press cuttings galore from the Manchester papers about our visit to that famous musical city. Baritz comes to dinner with us and then we're off to the next station.

John Henry puts over a new talk all about the Octet, which sends us into fits of laughter as it comes over the loud speaker in the artists' room. Programme over at 10 sharp, and Exchange Station with Baritz seeing after the luggage and giving us "Good luck" as the train streams out at 10.20 for Holyhead.

In a Jaunting Car.

Holyhead and "ooos aboard the lugger." Fear of sea-sickness had driven two of our party to buy up every remedy (so-called) that is on the market, but their fears were unfounded. The sea was like the proverbial mill-pond. Kingstown we left, after close scrutiny by the Customs, for Belfast, at 9 a.m., reaching our destination some three hours later. We lunch (but as nobody suggests waiting to see who pays, I have no opportunity of getting my own back for four lunches on the Manchester train).

After lunch we go by jaunting-car out to the famous Bellevue. What horses they breed in Ireland! Five miles all uphill and a fast trot all the time with seven people up. A jaunting-car is not the most comfortable way of travel, but when, some thirty minutes later, we arrive and climb the 228 steps to the summit, the wonderful view of Belfast Lough repays with interest the discomforts of the ride. Back to dinner (by tram) and then the programme,

finish at 9.30 p.m., and taxis rush us to the boat which leaves for Ardrossan at 9.45.

All are feeling quite hardened salts by this time, and we yarn away in the comfortable saloon until we clear the sheltered channel and strike the open sea, and then a few "white horses" appearing, and the sea-sick contingent to their patent remedies and their bunks.

Next morning, we leave for Glasgow, and arrive at our hotel at 9 a.m., in time for a hearty breakfast, after which, John Henry, Willie Sear and self stroll up to the studio for letters, where Herbert Carruthers ("Uncle Herb") gives us the grand haul.

Some time later, we go back to the hotel and while away an hour on the h. hard table. Then dinner and the studio. John springs a new gag over the "mike" in which he has the assistance of the whole Octet, and, the programme over, we return to the hotel and the first bed we have had since we left London. 9.30 a.m. and Buchanan Street Station, and the four-hour journey to Aberdeen, where we are given a hearty welcome by that prince of good fellows, Station Director Neil McLean.

Working Against Time.

We are spending the week-end here, and next morning McLean and his friend, McDonald, call at the hotel, on one of the most glorious days one could wish for, and Miss Ajello, John Henry and myself go off in McDonald's luxurious saloon car to Braemar, some sixty-six miles away, in the heart of the Highlands.

Personally, I do not think that any scenery in the world can compare to the glories of the Highlands as they appeared on this wonderful Sunday.

After lunch, we go on again to the most beautiful place of all—the Links of Dee.

We are working against time, and the speedometer touches the sixty mark several times ere we reach Aberdeen once more. Next morning "good-byes" are said and our journey south to Newcastle is on. The next day Birmingham, followed by Cardiff, with a very courteous host in Mr. Settle, and Friday evening at 11 p.m., I shake hands and say good bye to Mr. Fryer at Bournemouth.

Then, barring the two and a half hours run to Waterloo, the 1,700-mile hustle is over.

—1—

WHAT THE PUBLIC WANTS.

SOME listeners have been complaining that the B.B.C. neglects the public taste. The Company therefore has taken the trouble to ascertain the opinions of some of these critics on what would constitute the ideal popular programme. The first reply advocated nothing but dance music, John Henry, and the Vicar of Dursley for the next six months. The second reply excluded all dance music in the interests of symphony and education. The third eliminated all orchestral items in favour of vocal music. The fourth wanted to substitute Esperanto for English in all the talks.

A Huge Percentage Satisfied.

There is some evidence to show that none of the above suggestions would increase the popularity of the service. There are about ten million people interested in B.B.C. programmes, and there are certainly 100,000 different exceptions of "what the public wants." Most of these differ more from each other than from the programmes being supplied.

Over 90 per cent. of the letters that reach the B.B.C. from listeners each week, however, are definitely appreciative of the present composition of programmes.

The Child Idea.

By Robert Magill.

WHERE I made the first mistake in introducing the radio set to my small daughter was when I fastened the earphones on her and let it go at that, I should not now be wondering whether these mental hospitals are as comfortable as they are said to be.

"But why do they call it wireless, Daddy?" she said.

I told her that it was because it was telephony without any wires. From her expression, I could see that she was struggling hard to believe me, then she asked me what telephony was, anyhow.

Reprimed for a While.

The telephone, as I began to explain, is a means of using electricity—and then I hesitated. She was making a mental note of the word. Later, I should have to venture she had not tried another wave-length.

The imponderable of the thing was that I had left off. After all I was not out to a station.

Look here," I said, "wireless is—this!" I hooked the thing up and told her to listen.

"Oh!" she said. "He's talking! O-oh! There's a band!"

If only the directors of the B.B.C. could have seen her at that moment, they would have felt amply repaid for all their trouble, unless somebody had told them that she got just as excited when she first met a gramophone. At all events, I was reprimed for a while. Wireless was the name of the little box.

A Masterly Description.

One morning she wanted to listen before breakfast. I explained that the people in the studio sat up so late at night that they couldn't go to bed in the morning. How did I know? Was the studio in the box? If not, where was it?

By now I had had time to think out a really masterly description of the way broadcasting is carried on. I spoke poetically of the method by which they boil the notes down into obnoxious words, and a bullock down into beef tea.

I said yes, rather irritably, because I'd learnt my little piece off by heart, and she was breaking the thread. I went on to explain how the little fairies called rays carried the obnoxious words and delivered them into our radio set—

—same as the milkman delivers a pint every day.

Yes. But don't interrupt. Then the works in that little box change the obnoxious words into music. Now isn't it wonderful?

"Why is it wonderful?"

Alone I Did It!

I always had a certain amount of sympathy for that old prophet who called the bears out to deal with the children, although I confess that he was a little beastly.

The trouble is that I don't know the answer. When you come to think of it, it would be far more wonderful nowadays if it didn't happen. The same natural laws have always operated, and wireless has always been possible, except that we didn't know how to work it. I dare not tell my small daughter that. She'd want to know why, and she despises us grown-ups quite enough as it is.

But when I bought a valve amplifier for my first crystal set, I attached a wire to the wet out and the light lit.

"Oh, Daddy," she said, "how did you manage to make the light come on without touching a switch? That was clever!"

I am content to let it go at that. At last she has seen something wonderful in wireless, and alone I did it. I admit that I blew the stuffing out of that valve five minutes later, but it was worth it to be a hero in the eyes of a blissful, disillusioned child of six.

Are You a Radio Dancer?

By LYDIA KYASHT.

[In the following article, Mme. Lydia Kyasht, who is now touring some of the leading theatres, gives her own views of radio's effect on modern dancing, and gives some useful hints to those who dance to the loud speaker.]

DANCE music forms a part of nearly every radio programme. I think it is safe to prophesy that dancing to these syncopated strains, which come so mysteriously over the air every night, will be more popular during the present season than ever before.

To listen to a loud speaker delivering the perfect dance music broadcast, for example, by the Savoy Orpheans Band, is a delight to one with the heart of a real dancer. It brings the exhilarating atmosphere of the ballroom into your home. The transmissions of this band have now been perfected to such an extent that, when you dance to their music, you forget that you are listening to a loud speaker. You are transported by the magic of radio, which is a great bonus. Yes, indeed, you are actually listening at close quarters to the band. This is the highest compliment that can be paid to the engineers of the British Broadcasting Company.

Out-of-Date Knowledge

As they return home from a modern ballroom, the sad truth is forced upon many people that their knowledge of dancing is distinctly "out-of-date." You can see wanderers in the labyrinth of new dances who confuse waltz steps and fox-trots, or who abandon the pure altogether and just trundle along. After the crushing failure of the Blues, and the permanent blows delivered by public and teachers alike against novelty dances, it was thought that the dance innovators would have lost enthusiasm. And nominally, they have done so. The fox-trot is still a favourite. It seems to suit the British temperament.

You have been disappointed if you anticipated that dancing style would revert to old-fashioned models, something painfully sober and staid. For if the names of the dances have remained unchanged, the same cannot be said of the dances themselves. Continually fresh interpretation, in fact, renders it more and more difficult for a dancer of ordinary ability to recognize the dances of a year or two ago that earned the same

Planning is evolving.

THE fifth dramatic performance broadcast from Manchester Station will be celebrated to-night, Friday, October 2nd, when, in answer to many requests, the "3ZY" Dramatic Company will present for the second time *The Witness for the Defence*, a play in four acts, by A. E. W. Mason. The first two-hour play ever broadcast from the station, it was received with great enthusiasm by listeners. On this occasion it is proposed to issue a synopsis in booklet form for the benefit of those listeners who will not be able to listen to the play from start to finish.

As a matter of curiosity, the number of licence holders in Hull was ascertained for announcement in the Hull Birthday Programme. In Hull itself the actual number of holders at the present time is 23,782—of which the total number of new licences issued since H.1 Station opened is 23,068. The figures do not include outside areas, such as Grimsby and Beverley, the figures for which are 3,200 and 1,340.

Understanding of the perpetually changing form of modern dances is only obtained by minute consideration of the feelings to which the movements correspond. The conventional and standard steps of new dances must be learned, but the most accomplished dancers of to-day are those who have caught the spirit of the dance. They are able, by a kind of apparent intuition, to improvise little variations consistent with the underlying theme.

Seizing upon and analyzing the inner fire of personality of a dancer is not easy. But even if you have not given proper attention to the matter, soon become a winner. The dances are by no means a collection of steps, of meaningless doings that detract and clutter the



Memo. Lydia Kyasht.

At one time, the only way of enjoying dances other than in the ballroom, was by means of a gramophone. But dancing to a gramophone had severe drawbacks. The music was seldom loud enough, and very often ununiform; folk set the machine working too fast or too slow, which interfered with the correct timing of the dance.

Again, few people, except the very wealthy, had a collection of records which was really up-to-date. By dancing to radio music, you hear the very latest fox-trots and waltzes played by the very best orchestra. There is something very satisfying, too, about dancing at home or in

REGIMENTAL REMINISCENCES.

FOR those who like to tread the by paths of history, there are few subjects more attractive than the annals of our Army. With the heroic deeds recorded in general literature, such as the Charge of the Light Brigade or the advance of the Seventy-Eighth Highlanders at Lucknow, most of us are familiar. Apart from such as these, however, regimental records teem with interesting incidents which are not so well known. Deeds of gallantry are innumerable; but there are also many quaint occurrences which possess great interest and some of them are commemorated in various ways to this day.

With the idea of portraying some of these incidents, the Dramatic department of the B.B.C. has prepared a series of Radioviews, which will be broadcast to-night, Friday, October 2nd. The incidents will be enacted by specially selected artists, who will be assisted by the Band of the Royal Air Force and a detachment of cadets from the 19th London Cadet, Battalion.

woodland surroundings to radio music. A quality of inspiration is present which is often absent amidst the artificiality of the ballroom.

Some few years ago, the mash-bang of jazz was in full vogue. Decried on all sides, it nevertheless conveyed, or insinuated, a feeling of irresponsible jollity. And although somewhat mechanical, the musicians who utilized for their peculiar efforts the tin cans and motor-horn undoubtedly possessed a distinct individuality. A discerning eye regarded that extraordinary phase of dancing as a mirror held up to the prevailing mood, which at that time was one of exuberant delight at freedom from the trammels of a terrible conflict.

Following the return to steadier and more normal methods of life and thought, dancing steps have also changed, but are still a vivid index to the mental outlook of the average citizen.

Denning has become more stately, dreamier, but in some quarters it is tending to become rather shyish. The ballroom reflects the national mood, and try artists endeavour to detect and interpret the latent mood that is finding expression in the steps.

A Reminder to Parents

Advent of the dancing season may remind many parents of the rather staid dancing parades for children that were customary some years ago. In contrast, the dancing classes for tiny feet nowadays seem an irresponsible romp, which deters many mothers from allowing their children to attend. I fancy that objectionable features of jazz and other modern dances are associated, by many parents, with dancing in general. But radio is altering their viewpoint. A lesson that teaches coordination of mind and muscle must be valued, and radio dancing is now a reasonable outlet for those emotional changes felt by every child, and for which means of expression ought to be found.

There is a definite physical gain in child dancing. An upright gait is cultivated and round shoulders avoided. Circulation of the blood is improved to a remarkable extent, and it is not without reason that young radio dancers do not suffer much from cold feet and hands or aches and pains.

Dancing is the natural way that normal human beings express joy. Radio makes this happiness possible in ever widening social range.

Dundee listeners have always been fond of Band programmes, and the local station is providing another of these on Friday, October 9th, when it presents the Dundee Colclough Prize Band, conducted by Mr. R. Rimmer. On this, their first appearance at the Dundee Studio, the Band will render for the first hour a programme of music with reference to the sea, and, for the second hour, music reminiscent of the open country.

On this occasion, two well-known artists—Miss Greta Den (soprano), and Mr. George J. Jeffcock (baritone), will make a very welcome re-appearance at this station.

Lighthouses equipped with wireless are to be constructed along the French coast if Parliament votes the credits for a programme approved by the Under Secretary for Maritime Affairs.

It will interest many listeners to know that of seventeen S.O.S. broadcasts from London during July, nine were successful, two were unsuccessful and in the case of the remaining six the result was unknown.

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

A Punch and Judy Show

MANCHESTER kiddies should listen hard about the middle of October, when a Punch and Judy Show will be broadcast from the Children's Corner. The Uncles and Aunts are going to have difficulty in preventing the Wicked Uncle from stealing Toby; but Auntie Vi and Uncle Victor think they have hit on a plan to stop him.

Birmingham's Children's Concert

Rehearsals are now taking place for the monthly Children's Concert from the Birmingham Station.

Every Saturday sees a small army of aspirants winding their weary way up the seven-story stairs. At the summit, those who can stand appear enter the Studio for a preliminary canter under the watchful eye of one of the Aunts.

Of course, not all, even of those who have survived the stairs, can expect to be chosen; but only the very best, and so the success of the more fortunate children is all the greater.

Competitions in Dugout.

The "Mystery" Competitions from the Wireless Station are now in full swing. They are held every Wednesday evening in the Children's Corner and the results are announced the next week. To an ordinary listener they sound like a problem in arithmetic that has been badly mixed up, but to those who know they are quite simple and very fascinating to work out.

All Radio Circle members have been provided with a "Magic Key" to unlock the puzzle and two prizes are offered every week for the correct results first opened. The competition is already extremely popular and the Uncles and Aunts expect that they will be asked to continue it right through the winter.

Excitement at Dundee.

Aunt Betty and Auntie Jean are now ready for their Winter Season at Dundee. What the first of the Fairy Frolics in sight, excitement is becoming feverish.

Aunt Betty's Singing Choir has been tuned up to concert pitch, while the Verse Speaking Choir of Auntie Jean is also anxious to show what it is worth.

Talks and Nursery Rhymes.

Autumn arrangements are taking shape for the Belfast Children's Hour. In addition to

the usual programme of Folk-Songs, rhymes, and stories, there will, on three days a week, be held on a number of subjects for older children—books, for instance, and ships, and hobbies of various kinds.

Then, on Wednesdays and Saturdays, the first twenty minutes of the programme will be devoted to Nursery Rhymes, and stories and poems for listeners under seven years of age.

Up the Chimney.

Uncle Leslie, of Edinburgh, is at present on holiday and his absence caused a most unfortunate happening in the Studio one day. Uncle Dick and Auntie Molly wanted to pay a visit to some foreign land, but realized at the last moment that Uncle Leslie had not left the Magic Words necessary to transport them to other countries. They decided however to try something, but unfortunately, the words they used had a terrible consequence and they found themselves up the chimney.

After an argument with the Keeper of the Chimney, they reversed the order of the words and returned to the Studio; but when they looked at each other, they collapsed with laughter because each face was decorated with soot, and ever since Auntie Molly has had a bad cold.

Cinderella at Edinburgh.

Auntie Molly of the Edinburgh Studio has adopted a novel method of telling fairy stories to the children. Instead of being merely spoken they are now musically illustrated, and "Cinderella," which was given recently, proved a great success in its new form. During the description of the ball scene, the children were delighted to hear the music to which Cinderella was dancing.

Another illustration was the "Wedding March" to the strains of which the Prince and Cinderella drove off after the wedding. Needless to say the music did not proceed from such a matter-of-fact instrument as a piano, but from the Bells of Fairyland.

The Children's Finale.

The latest addition to the Radio Circle Hour at Plymouth. The Children's Finale, is creating a stir among the more ardent listeners of the great West.

Now that this announcement is in the hands of the Press, the members of this peerless

"gang," namely the Aunts and Uncles, are to tremble slightly at the thought of the reputation they must needs maintain. But no doubt they will forget to tremble when these marvellous sounds next break forth upon the air just before they collect round the microphone to say good night.

Look out for Auntie Winnie and Gwen, the popular piano duettists, and look out for Uncle Jim with his Chinese drum.

A Little Girl's Thanks

Some touching letters have been arriving at Glasgow during the past few weeks. As most of the little listeners round about Glasgow know, the money raised at the Radio Circle Bazaar was sufficient to instal three sets, complete with loud speakers, in three different children's hospitals. The children in Robroyston Sanatorium are now listening daily and have become enthusiastic members of the Circle.

Here is a letter which has come from one of these little invalids—

"Dear Aunts and Uncles,

It is a short note on behalf of Ward 3, to thank all in the Radio Circle for restoring our three sets so that the hospital in Glasgow may have wireless sets. We all listen to the 'Children's Corner' and enjoy it very much. Please don't let the head of the 'Children's Corner' for sending a set to Ward 3 of Robroyston. The doctor is working splendidly and we all enjoy a special listening. Before, we had just to amuse ourselves as best we could.

"Your loving Niece

PERCY A. A. A.

The "2LS" Radio Circle.

After the glorious weather that the Fair G. recently kindly arranged for the Leeds-Bradford Picnic in July, it is only natural that she should, afterwards visit the Clerk of the Weather to thank him for his kindly interest in the "2LS Radio Circle."

As it is rather a long journey and he is a very busy man, it will naturally follow that she had to be away for some time. We hope, however, that by the time these lines appear in print she will be coming back to us and will once more grace the studio with her presence on Thursdays, and introduce us to still more of the wonders of her realm.

HOW TO LISTEN TO MUSIC.

A TALK TO SCHOOLS. By Sir WALFORD DAVIES.

[Sir Walford Davies broadcast the first of his special series of talks on music to school-children on Tuesday afternoon, September 22nd. In view of the suspension of transmissions from Coventry on that afternoon because of the Army and Air Force manoeuvres many school-children taking Sir Walford Davies's course did not hear his introductory talk. For the special benefit of these pupils we now publish a short summary specially prepared by Sir Walford Davies himself.]

[HOPE all schools and all the grown-up scholars will listen to the Tuesday music lessons and the Friday school concerts for the rest of the term. Let me give you a few homely hints on the best way to listen to a broadcast concert. Remember, you can only watch these concerts with your ears.]

Coming up in the train to-day I sat opposite a fat, intellectual-looking business man. I couldn't hear his thoughts, although he was talking. I got nothing through my ears but I listened with my eyes to his face and movements. It was fun! I could read his thoughts

when he smiled and when he looked cross, and when he yawned and when he lay back, but none of all through his face.

We must learn to hear both the thoughts and the character of the music sent to us by wireless.

The first thing I saw in that business man's face was bright hopefulness, high spirits. This is the first thing you will see in Mozart's Symphony or in a Beethoven Sonata. The first thing to look for in music is a good mood. We are told that the whole Universe is God's own harmony. His mighty music.

In a moment I will give you about a dozen words to write on your blackboard or in your special pocket book, and the first thing we must put down and always remember is that Music Records Ring.

If you bang your hands cheerily several times on the keyboard of your piano you can record energy but it will not be music! Do it for fun, and you will see that it sounds like cats running over the keys or a housemaid dusting them. Something more is needed.

Music must be ordered. It must show Mental Mastery. Here again if you were to play the same chord very loudly one hundred times in succession, it might be full of life and order, yet it

be musical. This makes it clear that we must write a third thing on the board. What is it? It is hard to find a good name for it. We call it imagination, inspiration, genius—we give it all sorts of grand names. Its chief characteristic is that it is free. It is full of fancy and the liberty to go anywhere and do anything. Let us call it by a lovely old Elizabethan name, Free Fantasy.

Now we have nearly got it. When music is full of life, order, and freedom it is sure to please somebody. There is one more thing needed if it is to please all who listen—it must fit our minds. It must all be human like ourselves. I can imagine a Russian loving some gloomy music with which I should be "fed up" in a moment. That does not mean that it is either good or bad; it only means that it fits or it does not fit. This, I think, is why broadcast music must be the most human of all, fit for the ears of everybody within earshot—a very large order!

Now do not forget to listen to the school music-lessons and concerts on Tuesdays and Fridays this term.

[Our short story for children will be published as usual next week.]

PROGRAMMES FOR BELFAST

(Oct. 4th to Oct. 10th.)

The following S.B. printed in outline of these programmes signify a Simultaneous Broadcast from the London main House.

2BE 440 M. SUNDAY.

- 3.30. Programme S.B. from London.
 4.15. The Station Choir.
 4.45. The Rev. H. MARTYN ROBERTS.
 5.0. THE STATION CHOIR.
 5.15. The Station Orchestra.
 5.30. CHILDREN'S CORNER.
 5.45. The Rev. H. MARTYN ROBERTS.
 6.0. WEATHER FORECAST and NEWS.
 6.15. Programme S.B. from London.
 6.45. Close down.

MONDAY.

- 5.0. Miss Florence Irwin, Domestic.
 5.15. The Station Orchestra.
 5.30. CHILDREN'S CORNER.
 5.45. The Rev. H. MARTYN ROBERTS.
 6.0. WEATHER FORECAST and NEWS.
 6.15. Programme S.B. from London.
 6.45. Close down.

TUESDAY.

- 3.30. 11.30. Gramophone Records.
 3.45. School Transmission.
 4.0. The Station Orchestra.
 4.15. The Station Choir.
 4.30. CHILDREN'S CORNER.
 4.45. The Station Orchestra.
 5.0. WEATHER FORECAST and NEWS.
 5.15. The Station Orchestra.
 5.30. CHILDREN'S CORNER.
 5.45. The Station Orchestra.
 6.0. WEATHER FORECAST and NEWS.
 6.15. The Station Orchestra.
 6.45. Close down.

Shakespeare's Bangs.
 The Swan.

Shakespeare's Bangs.

- 3.30. RICHMOND NOBLE and JOHN VINE.
 4.15. The Station Orchestra.
 4.30. CHILDREN'S CORNER.
 4.45. The Station Orchestra.
 5.0. WEATHER FORECAST and NEWS.
 5.15. The Station Orchestra.
 5.30. CHILDREN'S CORNER.
 5.45. The Station Orchestra.
 6.0. WEATHER FORECAST and NEWS.
 6.15. The Station Orchestra.
 6.45. Close down.

Light Symphony Concert.

- 4.0. Afternoon Talk.
 4.15. The Station Orchestra.
 4.30. CHILDREN'S CORNER.
 4.45. The Station Orchestra.
 5.0. WEATHER FORECAST and NEWS.
 5.15. The Station Orchestra.
 5.30. CHILDREN'S CORNER.
 5.45. The Station Orchestra.
 6.0. WEATHER FORECAST and NEWS.
 6.15. The Station Orchestra.
 6.45. Close down.

Mr. C. E. M. JOAD and Mr. J. STRAHEY.
 S.B. from London.

10.30. JACK BUCHANAN. S.B. from London.

11.0. Close down.

THURSDAY.

- 3.15. School Transmission.
 4.0. Afternoon Talk.
 4.15. The Station Orchestra.
 4.30. CHILDREN'S CORNER.
 4.45. The Station Orchestra.
 5.0. WEATHER FORECAST and NEWS.
 5.15. The Station Orchestra.
 5.30. CHILDREN'S CORNER.
 5.45. The Station Orchestra.
 6.0. WEATHER FORECAST and NEWS.
 6.15. The Station Orchestra.
 6.45. Close down.

10.30. JACK BUCHANAN. S.B. from London.

11.0. Close down.

11.30. Close down.

12.0. Close down.

12.30. Close down.

1.0. Close down.

1.30. Close down.

2.0. Close down.

2.30. Close down.

3.0. Close down.

3.30. Close down.

4.0. Close down.

4.30. Close down.

5.0. Close down.

5.30. Close down.

6.0. Close down.

6.30. Close down.

7.0. Close down.

7.30. Close down.

8.0. Close down.

8.30. Close down.

9.0. Close down.

9.30. Close down.

10.0. Close down.

10.30. Close down.

11.0. Close down.

(Continued on page 76.)

Powerful new Brown Loud

The logo for Brown H4 30% features the brand name "Brown H4" in a stylized, gothic-style font. Below this, the number "30%" is enclosed within an oval shape. The entire logo is set against a dark, textured background.

Owing to its extreme sensitiveness it requires considerably less power to operate it. Comparative tests have proved that the Brown H.4 will give loud and clear results from two valves when other low-priced Loud Speakers require at least three valves to produce the same volume. There's a simple explanation for this. The Brown uses a cone-shaped aluminium diaphragm of extreme

Don't judge the Brown H4 on its price — the only fair test is its actual performance. Because only the Brown can use the tuned reed principles of reproduction only the Brown can obtain such sensitiveness and volume from a Loud Speaker standing but ten inches high. If your Dealer has not one in stock yet place your order right away. Our works are making every effort to cope with the huge orders we have already received for this amazing little H4.

**A real Brown
at the cost of
a pair of good
Headphones.**

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Liverpool 47 High Street, Southampton.

Depots (Wholesale only) 13, Bushy Park, Bristol; Cross
House, Westgate Road, Newcastle.

(Continued from page 75)

8.0.	PEARL MACONKEY	
	"Sea Wreck"	H. Burty
	Airplane Hunt Song	Lorch
	The City Clocks "	H. Hughes
	I Know Where I'm Goin' "	
	Boulevard Bu	
8.10	J. B. GRAY	
8.15	THE ORCHESTRA	
	Overture "The O'Brien"	Stanford
8.30	PEARL MACONKEY	
	The Girl in the Street	Stanford
	Airplane for me	
	Battle Hymn	
	The Bold, Unbuddable Chud	
8.42	THE ORCHESTRA	
	Three Irish Dances "	Ansell
8.45	J. B. GRAY	
8.50	THE ORCHESTRA	
	Overture "The O'Brien"	Benedict
8.52	FAT LIND BARKER	
	Erin	E. Morris
8.42	THE ORCHESTRA	
	Fantasia, "Gems of Ireland"	Stodd
	Patrol, "The Boys of Tipperary"	Amers
10.0	WILLIAM FORECAST and NEWS.	
	S. J. from London	
	Sir ARTHUR SALTER, S.B. from London	
10.30	JACK HYLTON & FLORIDA	
	ORCHESTRA	
	Under the Pavement of East ZEMER	
	Radio	Curtis
11.0	Close	

4.0. Afternoon Talk
4.15-5.15.—The "2BE" Trio, E J Harris
(Solo Clarinet)
5.30.—**CHILDREN'S CORNER**
6.0-6.4 Children's Letters.
7.0. WEATHER FORECAST AND NEWS.
S H
Dr. GEORGE MACDONALD, S.B. from
Edinburgh, Local News
THE STATION ORCHESTRA
ST ANN'S MIXED VOCE
QUARTET
JOSEPH BULL (Solo Baritone)
W S. BATES (Solo Bassoon)
Howard Carr
7.30. THE ORCHESTRA
March "Nations"
Prelude "The Shrine in the Wood"
Maurish Dance
Contralts.
7.5. JOSEPH BULL
Solo on Horn "Faded" Clonard
Solo on Clarinet "Sun Song"
Orchestra "Mantons" Wallace
8.5. THE QUARTET
"The Meeting of the Waters" } Carr, Dunhill
"The Noel Row" }
To Raffoide " Quilley
9.17 JOSEPH BULL
Salut d'Amour " Elmye
Selection from "Tannhauser" Hay
Liebestraume " I ...
8.35. W S. BATES
Bassoon Solo with Orchestra, "Capriccio"
.....
8.50. THE QUARTET
Jack Frost " Hallen
"Rustle"
"O Who Will O of the Downy" De Pearce
Orchestral Favourites,
THE ORCHESTRA
9.4
(Overture) M... .. Th...
Symphony No. 1 in C major
A Heroic March
Ballad Melody from "En..."
March "Requiem"
9.50 THE STATION ORCHESTRA
Sports Talk - R from London
10.30. JACK KYLETON & FRIENDS
ORCHESTRA
Under the Direction of HERTZFELDELL
Relayed from the Carlton Club
12.0.—Close down

Hull Programme.

6KH 335 M.

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

3.30-4.45.—Programme S.B. from London

MONDAY, October 5th.

3.30-4.45.—Programme S.B. from London

TUESDAY, October 6th.

3.30-4.45.—Programme S.B. from London

WEDNESDAY, October 7th.

3.30-4.45.—Programme S.B. from London

THURSDAY, October 8th.

3.30-4.45.—Programme S.B. from London

FRIDAY, October 9th.

3.30-4.45.—Programme S.B. from London

SATURDAY, October 10th.

3.30-4.45.—Programme S.B. from London

SUNDAY, October 11th.

3.30-4.45.—Programme S.B. from London

MONDAY, October 12th.

3.30-4.45.—Programme S.B. from London

TUESDAY, October 13th.

3.30-4.45.—Programme S.B. from London

WEDNESDAY, October 14th.

3.30-4.45.—Programme S.B. from London

THURSDAY, October 15th.

3.30-4.45.—Programme S.B. from London

FRIDAY, October 16th.

3.30-4.45.—Programme S.B. from London

SATURDAY, October 17th.

3.30-4.45.—Programme S.B. from London

SUNDAY, October 18th.

3.30-4.45.—Programme S.B. from London

MONDAY, October 19th.

3.30-4.45.—Programme S.B. from London

TUESDAY, October 20th.

3.30-4.45.—Programme S.B. from London

WEDNESDAY, October 21st.

3.30-4.45.—Programme S.B. from London

THURSDAY, October 22nd.

3.30-4.45.—Programme S.B. from London

FRIDAY, October 23rd.

3.30-4.45.—Programme S.B. from London

SATURDAY, October 24th.

3.30-4.45.—Programme S.B. from London

SUNDAY, October 25th.

3.30-4.45.—Programme S.B. from London

MONDAY, October 26th.

3.30-4.45.—Programme S.B. from London

TUESDAY, October 27th.

3.30-4.45.—Programme S.B. from London

WEDNESDAY, October 28th.

3.30-4.45.—Programme S.B. from London

THURSDAY, October 29th.

3.30-4.45.—Programme S.B. from London

FRIDAY, October 30th.

3.30-4.45.—Programme S.B. from London

SATURDAY, October 31st.

3.30-4.45.—Programme S.B. from London

SUNDAY, November 1st.

3.30-4.45.—Programme S.B. from London

MONDAY, November 2nd.

3.30-4.45.—Programme S.B. from London

TUESDAY, November 3rd.

3.30-4.45.—Programme S.B. from London

WEDNESDAY, November 4th.

3.30-4.45.—Programme S.B. from London

THURSDAY, November 5th.

3.30-4.45.—Programme S.B. from London

(Continued from the previous column)

Hungarian Rhapsody "The Concert" by the

People Solo, "The Concert" by the

People Solo, "The Concert" by the

People Solo, "The Concert" by the

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People Solo, "The Concert" by the

Leeds-Bradford Programme.

2LS 346 M. 310 M

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

3.30-4.45.—Programme S.B. from London

3.30-4.45.—Programme S.B. from London

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3.30-4.45.—Programme S.B. from London

3.30-4.45.—Programme S.B. from London

(Continued from column 3)

THE OUTLET

Fantasia, "Tosca" by the People Solo

Now Sleeps the Crimson Petal "The Early Morning" by the People Solo

Hindoo Song "The Early Morning" by the People Solo

THE OUTLET

Suite, "Capri" by the People Solo

B. RTHA ARMSTRONG (Soprano)

Duet, "The Spirit of the Wood" by the People Solo

THE OUTLET

Meditation, "Rome & St. Cecilia" by the People Solo

HERBERT LORD

THE OUTLET

Ballet Suite, "The Slave" by the People Solo

B. RTHA ARMSTRONG

Mum's Song ("La Bohème") by the People Solo

The Feast of Lanterns (from Chinese Songs)

THE OUTLET

Selection, "Gipsy Love" by the People Solo

"Marebe Mbarara" by the People Solo

10.0-11.0.—Programme S.B. from London

SATURDAY, October 10th.

11.30-12.30.—The Harrogate Royal Ballet Quartet, relayed from Harrogate, under the Direction of Cecil Moon

4.0.—W. Fred G. Kemp's Criterion Dance Band, relayed from the Majestic Restaurant, Leeds

5.0.—Afternoon Topics

CHILDREN'S CORNER

5.50.—Children's Letters

6.0.—The Orchestra from the Scala Theatre, Leeds

7.0.—Programme S.B. from London

7.40.—Mr. T. BOWEN PARTINGTON, F.I.L., of the British Society of Hygiene Council Inc., Health Week, and What It Means

8.0-12.0.—Programme S.B. from London

THURSDAY, October 8th.

11.30-12.30.—The Harrogate Royal Ballet Quartet, relayed from Harrogate, under the Direction of Cecil Moon

1.0.—Gramophone Recital by Moses Baritz

1.5.—Children's Letters

2.0.—The Station Trio

7.0.—Programme S.B. from London

7.5.—"On My Anvil," by the "SMILE" SMITH

9.0-11.0.—Programme S.B. from London

FRIDAY, October 9th.

11.30-12.30.—Music

3.30.—Talk to Local Schools: Mr. H. Bondgett, Musical Association

4.0.—The Orchestra from the Scala Theatre, Leeds

5.0.—Afternoon Topics

CHILDREN'S CORNER

5.50.—Children's Letters

6.0.—The Orchestra from the Scala Theatre, Leeds

7.0.—Programme S.B. from London

7.40.—Mr. T. BOWEN PARTINGTON, F.I.L., of the British Society of Hygiene Council Inc., Health Week, and What It Means

8.0-12.0.—Programme S.B. from London

8.40.—Mr. T. BOWEN PARTINGTON, F.I.L., of the British Society of Hygiene Council Inc., Health Week, and What It Means

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11.0-12.0.—Programme S.B. from London

11.40.—Mr. T. BOWEN PARTINGTON, F.I.L., of the British Society of Hygiene Council Inc., Health Week, and What It Means

12.0-12.30.—Programme S.B. from London

Dundee Programme.**2DE 331 M.****Week Beginning Sunday, October 4th.****SUNDAY, October 4th.**

3.30-4.45.—Programme S.B. from London
 5.30.—Services and Address by the Rev. NORMAN MACLEAN D.D. S.B. from London.
 10.10-10.45.—Programme S.B. from London.

MONDAY, October 5th.

4.0.—Draffen's Tea Room Orchestra.
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—Prof. C. G. BARKLA, S.B. from London.
 8.0-11.0.—Programme S.B. from London

TUESDAY, October 6th.

1.30-1.30.—Recital of New Gramophone Records.
 3.30.—La Scala Orchestra: F. Routledge Bell, Musical Director
 4.0.—J. Smith (Pianoforte)
 5.0.—Afternoon Topics
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—Prof. J. E. A. STELL GALL, M.A., "The Romance of Science," S.B. to Glasgow and Edinburgh
 8.0-11.0.—Programme S.B. from London

WEDNESDAY, October 7th.

4.0.—La Scala Orchestra: F. Routledge Bell, Musical Director
 4.30.—J. Smith (Pianoforte)
 5.0.—Afternoon Topics
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—Mr. HARRY TOWNEND, S.B. from London
 8.0-11.0.—Programme S.B. from London

THURSDAY, October 8th.

11.30-12.30.—Recital of New Gramophone Records.
 1.0.—Draffen's Tea Room Orchestra
 5.0.—Afternoon Topics
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—WEATHER FORECAST and NEWS, S.B. from London
 Mr. LUDOVIC MOLELLAN MANN, S.B. from Glasgow
 8.0-11.0.—Programme S.B. from London.

FRIDAY, October 9th.

3.30.—La Scala Orchestra: F. Routledge Bell, Musical Director
 4.0.—Eric Scott (Entertainer)
 5.0.—Afternoon Topics
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—CHILDREN'S CORNER
 7.50.—Programme S.B. from London

GRETTE DON (Soprano)**GEORGE J. JEFFCOCK (Baritone)****T.H. DUNNICKER COLLIERY PRIZE****THE BAND****Conducted by R. RIMMER****"An Hour of the Sea."**

8.0.—THE BAND
 March, "Death and Victory" Hull
 "The Admiral's Daughter" Frick, Roman
 "A Chip of the Old Block" W. H. Square
 Overture, "Rule, Britannia!" Rimmer
 Trombone Solo, "The Boy in England & Glory" Rimmer
 (Soloist: H. F. CAMPBELL)

*(Continued in the next column.)**(Continued from the previous column.)*

8.15.—THE BAND
 Selection, "Summer Songs" Rimmer
 "Seagull of the Land" M. Kennedy-Fraser
 "Kishinou's Valley" M. Kennedy-Fraser

8.45.—THE BAND
 Selection, "Summer Songs" Rimmer
 "The Skipper of the Mary Jane" Rimmer
 "Captain Mac" Wilfred Saunders

9.0.—THE BAND
 Fantasia, "Traveller" M. Her
 "An Hour of the Open Country."

9.0.—THE BAND
 Overture "Village Fête" Rimmer
 Fantasia, "Carnival of Flowers" Le Duc

9.4.—GRETTE DON
 "The Nightingale" Clive Carey
 "The Nightingale" Clive Carey

9.4.—THE BAND
 Fantasia, "A Day With the Huns" M. Her

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 Fantasia, "A Day With the Huns" M. Her

Edinburgh Programme.**2EH 328 M.****Week Beginning Sunday, October 4th.****SUNDAY, October 4th.**

3.30-4.45.—Programme S.B. from London
 5.30.—Services under the auspices of the National Bible Society. Address by Rev. NORMAN MACLEAN D.D. S.B. to Glasgow, Aberdeen, and Dundee.
 10.10-10.45.—Programme S.B. from London

MONDAY, October 5th.

3.0.—The Station Pianoforte Trio.
 4.0-4.15.—Afternoon Talk
 4.15.—CHILDREN'S CORNER
 5.0.—Children's Letters
 5.15.—Gramophone Records
 5.30.—Programme S.B. from London
 7.40.—Prof. C. G. BARKLA, D.Sc., F.R.S., Nobel Laureate in Physics, "Heat" (1) What is Heat? S.B. to Scottish Students

8.0-11.0.—Programme S.B. from London

TUESDAY, October 6th.

11.30-12.30.—Gramophone Records.
 1.0.—The Station Pianoforte Trio
 1.15.—Afternoon Talk
 1.45.—CHILDREN'S CORNER
 2.0.—Children's Letters
 2.15.—Gramophone Records
 2.30.—Programme S.B. from London
 4.0.—Talk on "Widows, Orphans & Contributory Pensions Act," under the auspices of the Scottish Board of Health

7.40.—WEATHER FORECAST and NEWS, S.B. from London

7.40.—WEATHER FORECAST and NEWS, S.B. from London

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7.40.—WEATHER FORECAST and NEWS, S.B. from London

Liverpool Programme.

GLV 315 M.

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

- 3.0. **Civic Service.**
Delayed from St. George's Hall.
1.30-5.45. Programme S.B. from London
5.50. Religious Service from Studio
Address by Father J. L. MORGAN
9.0-10.45.—Programme S.B. from London.
- MONDAY, October 5th.**
11.30-12.30.—Gramophone Lecture Recital by
M. J. J. J.
1.0. Harold Geo and his Orchestra, from the
Trocadero Cinema
1.0.—Major Hughes (Soprano) and an Un-
known Soloist
1.15. **CHILDREN'S CORNER**
1.15. Patrizio and his Orchestra, from the
Futurist Cinema
7.0.—Programme S.B. from London
7.30.—The LORD MAYOR OF LIVERPOOL
(Alderman THOMAS DOWD), speaking at
the Liverpool Civic Week.

Military Band Night

LEWYS JAMES (Baritone)
HILDA CRAGG JAMES (Soprano)
THE BAND OF THE LIVERPOOL CITY
By kind permission of the Watch Com-
missioner and the Chief Constable, Mr.
J. J. J. J.
Conductor—Chief Inspector CHARLES P.
BICKS.

- 8.0. **THE BAND**
Civic Pageant March
Overture, "The Village Fiddler" (Ker)
8.20. **HILDA CRAGG JAMES**
Soprano Solo
Lieke Force
Cradle Song
8.40. **THE BAND**
La Boutique Fantasque
8.55. **LEWYS JAMES**
Prologue ("I Paglacci")
"When the King Went Forth to War"
8.55. **THE BAND**
Suite "Scenes Neapolitaines"
9.15. **HILDA CRAGG JAMES**
Violoncelle "In the Wood"
"A Song from the Crimson Petal"
Little House of Blessing
9.25. **THE BAND**
"Berceuse de Jocelyn"
Dance-Laprice, "Fleur-de-lis"
9.35. **LEWYS JAMES**
"Irish Love Song"
"Song of the Flea"
"Foreword Song"
9.45. **THE BAND**
Selection, "On With the Dance"
March of the King's Liverpool Regiment
10.0-11.0.—Programme S.B. from London.

TUESDAY, October 6th

- 4.0.—Mr. J. Raymond Tolson: "Music—(1. The
Barrel Organ Man
4.15.—The Station Pianoforte Quartet and
Sylvia Pickham (Contralto)
5.15.—**CHILDREN'S CORNER**
5.0.—Gallard and his Orchestra, from the
Scala Cinema
7.0-11.30.—Programme S.B. from London

WEDNESDAY, October 7th.

- 11.0-12.0.—Midday Concert
4.0. Afternoon Tunes
4.15.—Patrizio and his Orchestra, from the
Futurist Cinema
5.15. **CHILDREN'S CORNER**
5.0.—Gallard and his Orchestra from the
Scala Cinema
7.0.—Programme S.B. from London

The Cunard Company's Concert.

- at "Franconia."
WILLIAM EYLES (Baritone).
F. A. WILLIAMS (Entertainer)
SYKES FRANK B. Rascontour
WALTER WRIGHT (Solo Pianoforte).
THE ORCHESTRA
8.0. The LORD MAYOR OF LIVERPOOL
8.20. March, "The M..."
Overture, "The M..."
8.35. W. J. J. J.
Holl Jolly Jenkin
Old Party
"Old Clothes and Faux 'Lotters"
8.40. WALTER WRIGHT
"The Wind"
8.45. THE ORCHESTRA
A Voyage on a Trough
8.50. "Everybody Loves My Baby."
8.55. SYKES FRANK B.
"Tucker Stories"
9.0. THE ORCHESTRA
Piano Solo "Modern"
9.10. Some Real Sea Songs
9.15. THE ORCHESTRA
Selection of Stephen Adams' Songs
arr. Henley
10.0-11.0.—Programme S.B. from London.

THURSDAY, October 8th.

- 4.0. Mr David E. Jenkins on "Being Invited
to Broadcast"
4.15.—Gallard and his Orchestra, from the
Scala Cinema
5.15.—**CHILDREN'S CORNER**
5.0. Patrizio and his Orchestra from the
Futurist Cinema
7.0.—Programme S.B. from London
- Community Singing Concert.**
Delayed from St. George's Hall
Under the auspices of the
BRITISH BROADCASTING COMPANY
and the
COMMUNITY SINGERS ASSOCIATION
HAROLD WILLIAMS (Baritone).
THE STATION SYMPHONY
ORCHESTRA
Under the Direction of
FREDERICK BROWN
(Community Singing Conducted by
GIBSON YOUNG,
TERCY PIT)
JOSEPH LEWIS
THE ORCHESTRA
7.15. Overture, "The Masterminds"
March, "Pomp and Circumstance," No. 1
8.0. Community Singing
8.30. HAROLD WILLIAMS (with
ORCHESTRA
"The Two Grenadiers"
Yeoman of England
8.40. The LORD MAYOR OF LIVERPOOL.
8.50. THE ORCHESTRA
Solo, "Sigurd Jorsalfar"
9.0. HAROLD WILLIAMS
"The Happy Lover"
"When Did I See"
"L. L. Boy"
9.15. THE ORCHESTRA
"Overture Solenne"
10.0-11.30.—Programme S.B. from London

FRIDAY, October 9th.

- 4.0. Afternoon Tunes
4.15.—The Station String Quartet and South
Forest Contralto
5.15.—**CHILDREN'S CORNER**
5.0.—Gallard and his Orchestra, from the
Scala Cinema
7.0.—Programme S.B. from London
- Symphony Concert.**
Delayed from St. George's Hall
MAY FOSTER (Soprano)
STATION SYMPHONY
THE STATION CHORAL SOCIETY.
THE STATION SYMPHONY
ORCHESTRA
Under the Direction of
FREDERICK BROWN

- 8.0. THE ORCHESTRA
Overture, "The Masterminds"
8.20. MAY FOSTER
O Love
8.25. THE ORCHESTRA
Suite de Ballet, "The Good-humoured
Ladies"
8.40. MAY FOSTER
"Secrets"
"Farewell"
"Since I Looked
Upon Him"
"I Cannot, Duty
N. L. Believe It"
8.55. STEPHEN WEARING
Piano Concerto in G Minor, Rachman
9.30. "THE REVENGE"
A Ballad of the Fleet by Alfred Lord
Tennyson.
Set to Music for Chorus and Orchestra by
C. Villiers Stanford (Op. 24).
10.0.—Programme S.B. from London
10.15. THE ORCHESTRA
Suite, "From Foreign Parts"
11.0.—Close down.

SATURDAY, October 10th.

- 4.0.—Dance Music by the Anglo-American
Dance Orchestra.
5.0.—Mr C. W. Budden, "Storm of Water"
5.15.—**CHILDREN'S CORNER**
5.0.—Patrizio and his Orchestra, from the
Futurist Cinema
7.0.—Programme S.B. from London
7.40. Mr J. COULTON: Technical T...
- Popular Concert.**
Provided by the
MERSEYSIDE RADIO ASSOCIATION
WILLIAM J. TRUST (Baritone).
HARRY ALBON (Tenor)
DORIS SIMMS (Soprano)
MADGE PEACHEY (Contralto)
WILLIAM BIRD (Solo Pianoforte).
ERNEST BUZZARD (Boy Soprano).
KINGSTON CLAIRE (Harmonist)
THE KNOX FLUTE QUARTET
ARTHUR RICHARDS
(Entertainer and Accompanist).
THE ANGLICAN SILVER
PRIZE BAND.
Conductor, H. WEARING
- 8.0. **THE BAND**
March, "Smiling City"
Selection, "The Chorus Chorus"
8.20. MADGE PEACHEY
Arie "Largo"
The Last Chorus
8.25. WILLIAM J. TRUST
The Trumpeter
"Walden's Fair"
8.35. **THE QUARTET**
Selection, "Aria"
8.45. DORIS SIMMS
"I Did Not Know"
Love's a Merchant
8.55. WILLIAM BIRD
"Pierrotta"
"Aria"
9.0. KINGSTON CLAIRE will Entertain.
9.15. WILLIAM H. HOWITT
"Myself When Young"
"Song of the Clock"
9.25. ARTHUR RICHARDS
Three Blind Mice
9.35. HARRY ALBON
"Silver Threads"
Come Into the Garden
9.45. **THE BAND**
Selection, "The Masterminds"
10.0. Programme S.B. from London.
10.30. "Cornet Solo, "Nightingale."
ERNEST BUZZARD
Opera "The Barber"
10.45. ARTHUR
"Robert le Diable"
Selection, "Old Memories"
11.0.—SAVOY BANDS. S.B. from London
12.0.—Close down.



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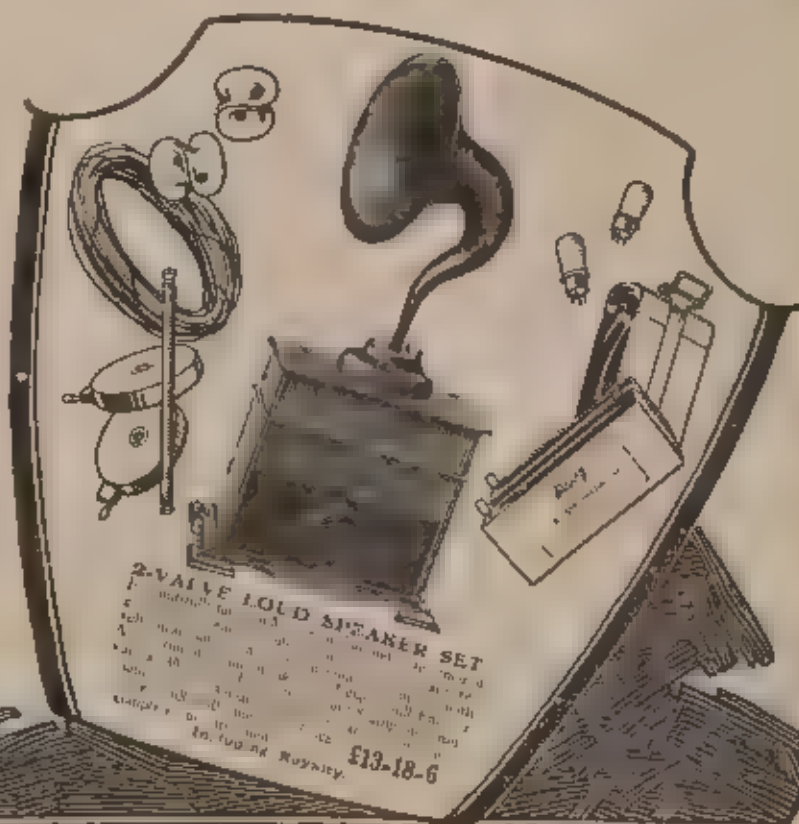
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Nottingham Programme.

SNG 326 M.

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

3.30 Programme S.B. from London.
4.15—VENSONG relayed from Worcester Cathedral. S.B. from Birmingham.

5.0-5.4 Programme S.B. from London.

MONDAY, October 5th.

11.30-12.30 Musical Entertainment.
1.45-2.15 "The Seal of the Theatre" by Mrs. M. J. Jones and Andrew James.

4.45-Afternoon Topics.

5.15-CHILDREN'S CORNER.

5.45-Children's Letters.

6.0-Station Topics.

6.15-Programme S.B. from London.

7.40-Prof. C. H. BULLARD, O.B.E., M.A.,
The Firing of a Locomotive" (3).
8.0-11.0-Programme S.B. from London.

TUESDAY, October 6th.

11.30-12.30 Gramophone Records.
1.45-2.15 "The Seal of the Theatre" by Mrs. M. J. Jones and Andrew James.

4.45-Afternoon Topics.

5.15-CHILDREN'S CORNER.

5.45-Children's Letters.

6.0-Station Topics.

6.15-Programme S.B. from London.

7.40-Prof. C. H. BULLARD, O.B.E., M.A.,
Famous Houses and Churches of the
East Midlands—(3) Tattersall Castle."
8.0-11.0-Programme S.B. from London.

WEDNESDAY, October 7th.

11.30-12.30 Gramophone Records.
1.45-2.15 "The Seal of the Theatre" by Mrs. M. J. Jones and Andrew James.

4.45-Afternoon Topics.

5.15-CHILDREN'S CORNER.

5.45-Children's Letters.

6.0-Station Topics.

6.15-Programme S.B. from London.

7.40-Mr. W. J. BOARD (Town Clerk of
Nottingham) on "Municipal Adminis-
tration."
8.0-11.0-Programme S.B. from London.

THURSDAY, October 8th.

11.30-12.30 Gramophone Records.
1.45-2.15 "The Seal of the Theatre" by Mrs. M. J. Jones and Andrew James.

3.45-The Seal of the Theatre Orchestra.
Musical Director, Andrew James.

4.45-Afternoon Topics.

5.15-CHILDREN'S CORNER.

5.45-Children's Letters.

6.0-Station Topics.

6.15-Programme S.B. from London.

FRIDAY, October 9th.

11.30-12.30 Gramophone Records.
1.45-2.15 "The Seal of the Theatre" by Mrs. M. J. Jones and Andrew James.

4.45-Afternoon Topics.

5.15-CHILDREN'S CORNER.

5.45-Children's Letters.

6.0-Station Topics.

6.15-Programme S.B. from London.

Continental Hour

8.0-EDWIN THORPE and
ADA RICHARDSON
Soprano and Piano in C Minor,
Op. 32
NINA LONSKAYA

"Invitation au Voyage" Duparc
"D'une Prison" Hahn
"Le Secret" Fauré
"Arioso" Breckert

IRENE BROOKE.
Soprano in E (an Caprice by
Pagani)
"The Prophet Bird" Schumann
Brenkiana No. 1 in D Major
NINA LONSKAYA

"The Drury Song" Hahn
"In the Silent Night" Bachmann
"The Rose and the Nightingale" Rimsky Korsakov

(Continued in the next column.)

(Continued from the previous column.)

IRENE BROOKE.
Vocalists in B
Fantasia Chopin

FRIDA COULTON
English Hour.
EDWIN THORPE

"Spring Song" F. Bridge
"Hallelujah" Squire
"Hallelujah" Squire

IRENE BROOKE
Elizabeth Paganini
Dances in the Twentieth Century
"Choral Prelude" Irene Brooks

NINA LONSKAYA
"Autumn" A. Crompton
"By the Waters of Minnetonka" T. Lenzner

"I Heard You Sing" Irene Brooks
FRIDA COULTON
Recital in B
IRENE BROOKE

10.0-Programme S.B. from London.
10.30-11.0-Programme S.B. from Bournemouth.
11.15-12.0-The SAVANNAH BAND, relayed
from the Palais de Danse

SATURDAY, October 10th.

3.45-The Savannah Band, relayed from the
Palais de Danse
CHILDREN'S CORNER
Toons' Corner
6.15-12.0-Programme S.B. from London.

(Continued from column 3.)

"THE NINTH WALTZ"
A. J. Jones in One Act
Florence DELSIE ELGAR
Reel and the Boy Friend J. Monaco

JACK TRAIN with Entertainment.
THE ORCHESTRA
"Semizola" Warren and King
Alba de Amor Ponce

FLORENCE HOYTEN and
ARCHIBALD BOLLARD.
Duet, "Fairings" Raskops Martin
"If You Know Susie" De Sylva
"I Love the Sunshine" H. Nicholls

10.0-Programme S.B. from London.

10.30-Verdi and Saint-Saens Anniversary.
Pianoforte Recital
WINT RANT

"The Drury Song" Hahn
"In the Silent Night" Bachmann
"The Rose and the Nightingale" Rimsky Korsakov

11.0-Close down.

SATURDAY, October 10th.

4.0-"Ramblings in the West Country" (1),
by Fred J. Jones.
4.15-The Royal Hotel Trio.

5.15-Children's Letters.
6.0-CHILDREN'S CORNER
6.30-Programme S.B. from London.

7.0-12.0-Programme S.B. from London.

7.0-12.0-Programme S.B. from London.

7.0-12.0-Programme S.B. from London.

7.0-12.0-Programme S.B. from London.

7.0-12.0-Programme S.B. from London.

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7.0-12.0-Programme S.B. from London.

7.0-12.0-Programme S.B. from London.

Plymouth Programme.

SPY 338 M.

Week Beginning Sunday, October 4th.

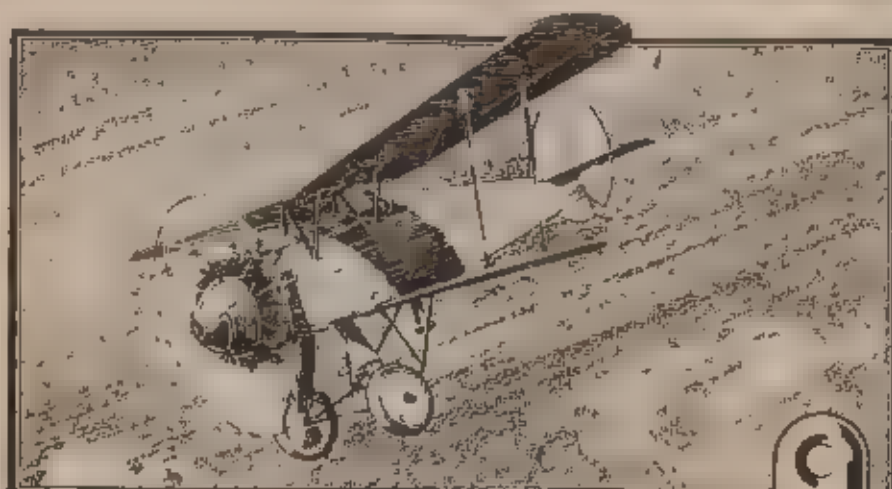
SUNDAY, October 4th.

3.30-4.5 Programme S.B. from London.
4.30-10-11 Programme S.B. from London.

MONDAY, October 5th.

4.0-"Motoring for Women" (1), by Delia
4.15-The Royal Hotel Trio - Musical Director,
A. J. Jones

5.5-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-1247-1248-1249-1250-1251-1252-1253-1254-1255-1256-1257-1258-1259-1260-1261-1262-1263-1264-1265-1266-1267-1268-1269-1270-1271-1272-1273-1274-1275-1276-1277-1278-1279-1280-1281-1282-1283-1284-1285-1286-1287-1288-1289-1290-1291-1292-1293-1294-1295-1296-1297-1298-1299-1300-1301-1302-1303-1304-1305-1306-1307-1308-1309-1310-1311-1312-1313-1314-1315-1316-1317-1318-1319-1320-1321-1322-1323-1324-1325-1326-1327-1328-1329-1330-1331-1332-1333-1334-1335-1336-1337-1338-1339-1340-1341-1342-1343-1344-1345-1346-1347-1348-1349-1350-1351-1352-1353-1354-1355-1356-1357-1358-1359-1360-1361-1362-1363-1364-1365-1366-1367-1368-1369-1370-1371-1372-1373-1374-1375-1376-1377-1378-1379-1380-1381-1382-1383-1384-1385-1386-1387-1388-1389-1390-1391-1392-1393-1394-1395-1396-1397-1398-1399-1400-1401-1402-1403-1404-1405-1406-1407-1408-1409-1410-1411-1412-1413-1414-1415-1416-1417-1418-1419-1420-1421-1422-1423-1424-1425-1426-1427-1428-1429-1430-1431-1432-1433-1434-1435-1436-1437-1438-1439-1440-1441-1442-1443-1444-1445-1446-1447-1448-1449-1450-1451-1452-1453-1454-1455-1456-1457-1458-1459-1460-1461-1462-1463-1464-1465-1466-1467-1468-1469-1470-1471-1472-1473-1474-1475-1476-1477-1478-1479-1480-1481-1482-1483-1484-1485-1486-1487-1488-1489-1490-1491-1492-1493-1494-1495-1496-1497-1498-1499-1500-1501-1502-1503-1504-1505-1506-1507-1508-1509-1510-1511-1512-1513-1514-1515-1516-1517-1518-1519-1520-1521-1522-1523-1524-1525-1526-1527-1528-1529-1530-1531-1532-1533-1534-1535-1536-1537-1538-1539-1540-1541-1542-1543-1544-1545-1546-1547-1548-1549-1550-1551-1552-1553-1554-1555-1556-1557-1558-1559-1560-1561-1562-1563-1564-1565-1566-1567-1568-1569-1570-1571-1572-1573-1574-1575-1576-1577-1578-1579-1580-1581-1582-1583-1584-1585-1586-1587-1588-1589-1590-1591-1592-1593-1594-1595-1596-1597-1598-1599-1600-1601-1602-1603-1604-1605-1606-1607-1608-1609-1610-1611-1612-1613-1614-1615-1616-1617-1618-1619-1620-1621-1622-1623-1624-1625-1626-1627-1628-1629-1630-1631-1632-1633-1634-1635-1636



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Sheffield Programme.

6FL 301 M

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

- 10.0.—Programme S.B. from London
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London
 1.0.—Programme S.B. from London

MONDAY, October 5th.

- 10.0.—Afternoon Topics: Mr Clifford N Wright
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London
 1.0.—Programme S.B. from London
 2.0.—Programme S.B. from London
 3.0.—Programme S.B. from London
 4.0.—Programme S.B. from London
 5.0.—Programme S.B. from London
 6.0.—Programme S.B. from London
 7.0.—Programme S.B. from London
 8.0.—Programme S.B. from London
 9.0.—Programme S.B. from London
 10.0.—Programme S.B. from London
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London

TUESDAY, October 6th.

- 10.0.—Programme S.B. from London
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London
 1.0.—Programme S.B. from London
 2.0.—Programme S.B. from London
 3.0.—Programme S.B. from London
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 9.0.—Programme S.B. from London
 10.0.—Programme S.B. from London
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London

WEDNESDAY, October 7th.

- 10.0.—Gramophone Records
 11.0.—Afternoon Topics: Miss Kate Baldwin
 12.0.—Gramophone Records
 1.0.—Gramophone Records
 2.0.—Gramophone Records
 3.0.—Gramophone Records
 4.0.—Gramophone Records
 5.0.—Gramophone Records
 6.0.—Gramophone Records
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 8.0.—Gramophone Records
 9.0.—Gramophone Records
 10.0.—Gramophone Records
 11.0.—Gramophone Records
 12.0.—Gramophone Records

THURSDAY, October 8th.

- 10.0.—Gramophone Records
 11.0.—Afternoon Topics: Miss Kate Baldwin
 12.0.—Gramophone Records
 1.0.—Gramophone Records
 2.0.—Gramophone Records
 3.0.—Gramophone Records
 4.0.—Gramophone Records
 5.0.—Gramophone Records
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 8.0.—Gramophone Records
 9.0.—Gramophone Records
 10.0.—Gramophone Records
 11.0.—Gramophone Records
 12.0.—Gramophone Records

FRIDAY, October 9th.

- 10.0.—Gramophone Records
 11.0.—Afternoon Topics: Capt. H. G. Mansfield
 12.0.—Gramophone Records
 1.0.—Gramophone Records
 2.0.—Gramophone Records
 3.0.—Gramophone Records
 4.0.—Gramophone Records
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10.00 *Stoke-on-Trent* (Lectures 5.40.)
11.00 *Stoke-on-Trent* (Lectures 5.40.)

MONDAY, October 5th.

10.00 *Stoke-on-Trent* (Lectures 5.40.)
11.00 *Stoke-on-Trent* (Lectures 5.40.)
12.00 *Stoke-on-Trent* (Lectures 5.40.)
1.00 *Stoke-on-Trent* (Lectures 5.40.)
2.00 *Stoke-on-Trent* (Lectures 5.40.)
3.00 *Stoke-on-Trent* (Lectures 5.40.)
4.00 *Stoke-on-Trent* (Lectures 5.40.)
5.00 *Stoke-on-Trent* (Lectures 5.40.)

TUESDAY, October 6th.

10.00 *Stoke-on-Trent* (Lectures 5.40.)
11.00 *Stoke-on-Trent* (Lectures 5.40.)
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2.00 *Stoke-on-Trent* (Lectures 5.40.)
3.00 *Stoke-on-Trent* (Lectures 5.40.)
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WED., Oct 7th THURS., Oct 8th,
SAT Oct 10th.

10.00 *Stoke-on-Trent* (Lectures 5.40.)
11.00 *Stoke-on-Trent* (Lectures 5.40.)
12.00 *Stoke-on-Trent* (Lectures 5.40.)
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2.00 *Stoke-on-Trent* (Lectures 5.40.)
3.00 *Stoke-on-Trent* (Lectures 5.40.)
4.00 *Stoke-on-Trent* (Lectures 5.40.)
5.00 *Stoke-on-Trent* (Lectures 5.40.)

(Thursday)

5.00 *CHILDREN'S CORNER* (Lectures 5.40.)
6.00 *Stoke-on-Trent* (Lectures 5.40.)
6.15 *Stoke-on-Trent* (Lectures 5.40.)

FRIDAY, October 9th.

10.00 *Stoke-on-Trent* (Lectures 5.40.)
11.00 *Stoke-on-Trent* (Lectures 5.40.)
12.00 *Stoke-on-Trent* (Lectures 5.40.)
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2.00 *Stoke-on-Trent* (Lectures 5.40.)
3.00 *Stoke-on-Trent* (Lectures 5.40.)
4.00 *Stoke-on-Trent* (Lectures 5.40.)
5.00 *Stoke-on-Trent* (Lectures 5.40.)

6.15 *Stoke-on-Trent* (Lectures 5.40.)
7.00 *Stoke-on-Trent* (Lectures 5.40.)
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11.00 *Stoke-on-Trent* (Lectures 5.40.)
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Overture, "Les Fables de Le Cornu"
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5.50 *JAMES FROST*
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The Harbor of Tere
The Harbor of Tere

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The Harbor of Tere

8.00 *MOLLY HACKNEY*
The Harbor of Tere
The Harbor of Tere

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9.00 *THE ORCHESTRA*
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The Harbor of Tere

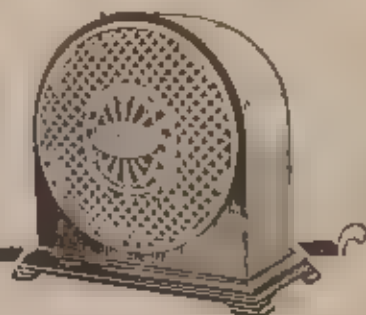
10.00 *THE ORCHESTRA*
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10.00 *THE ORCHESTRA*
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A Revelation in Radio Reproduction



The RADIOLUX AMPLION
Large Mahogany Model

The

Radiolux AMPLION

Series

of hornless Loud Speakers introduces the nearest approach to the ever-present ideal—perfect reproduction of Radio Broadcast.

This new masterpiece blends the art of furniture design with the science of electro-acoustics.

Here the living voice and true perspective in musical reproduction are within the immediate reach of all interested in Radio. Sensitive to a degree, loud in its truest measure, with unequalled brilliance and clarity, *real music* at last enters the home upon the trail of the Wireless Wave, providing an AMPLION is there to voice its accents.

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For those who may still wish to procure the hitherto standard horn models, available in the Junior variety at even lower costs, the manufacturers continue to offer the famous "Dragon" range, a series known in every quarter of the globe.

It is a business principle of the House of Graham that every AMPLION user shall secure the best possible results, and an unconditional guarantee of satisfaction with the advantage of free service is extended to every purchaser of a genuine

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AMPLION

WIRELESS
LOUD
SPEAKER

For Better Radio Reproduction

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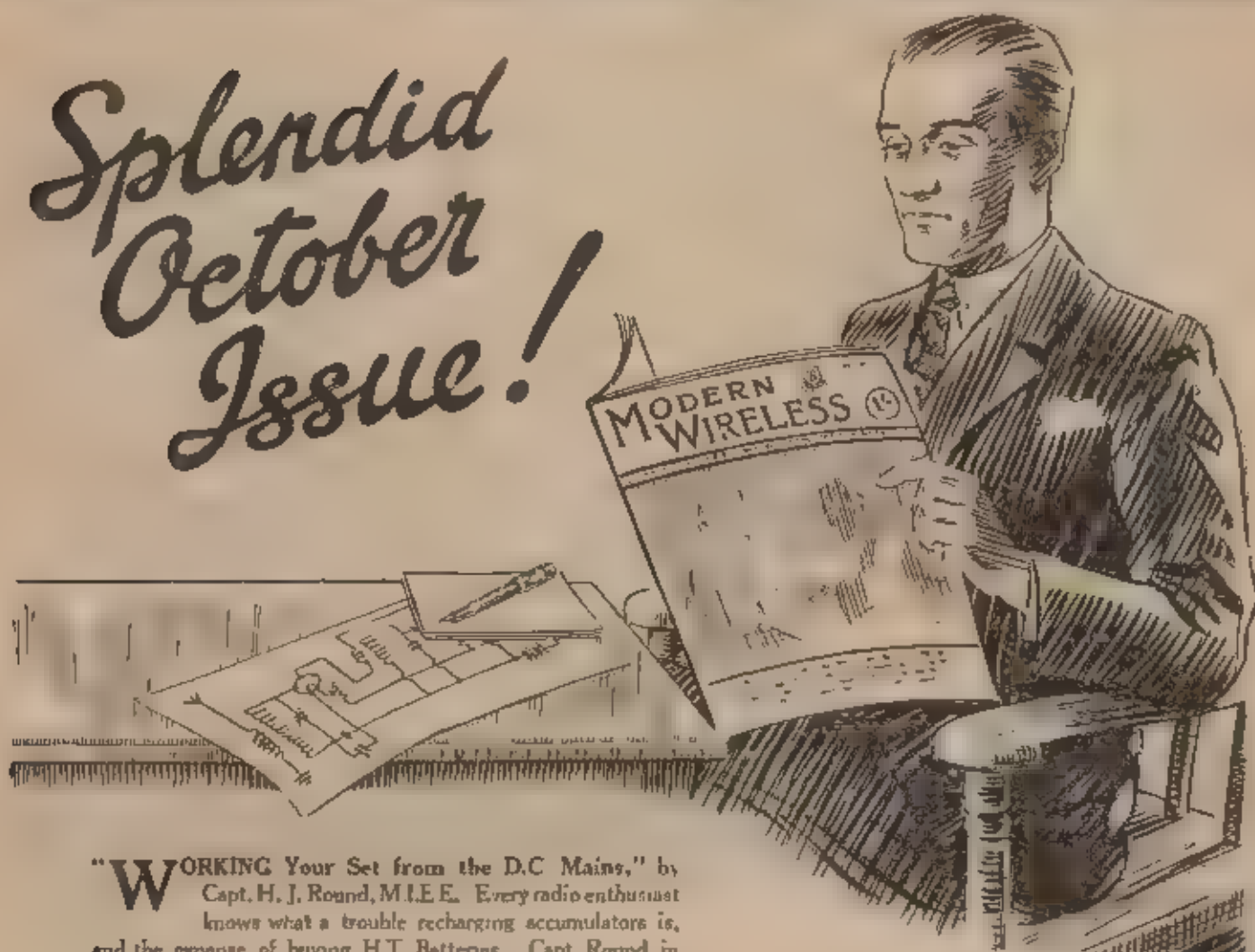
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25-26, SAVILE ROW, REGENT STREET W.1, 79-81, HIGH STREET CLAPHAM, S.W.4, and
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Splendid October Issue!



"WORKING Your Set from the D.C. Mains," by Capt. H. J. Round, M.I.E.E. Every radio enthusiast knows what a trouble recharging accumulators is, and the expense of buying H.T. Batteries. Capt. Round in this number of "Modern Wireless" shows you how you can avoid this bugbear by tapping your D.C. lighting mains. You must read it. It will save you pounds.

Coastal dwellers, and those who live where the hammer of Morse makes the programme almost unbearable, will welcome A. Johnson-Randall's description of "The Coastal Three." This highly selective and efficient 3-valve set is specially designed to reduce the annoyance to which most coastal dwellers are subjected. Full constructional details are given.

The Editor, John Scott-Taggart, F.Inst.P., A.M.I.E.E., writes "The Valve as a Detector." This article will interest those who desire to probe deeper into the secrets of radio.

There are also numerous other constructional articles and tips of incalculable value, making the October "Modern Wireless" a wonderful issue. You cannot afford to miss it. Buy your copy to-day.

SELECTION FROM — CONTENTS. —

HOW TO BUILD

- THE COASTAL THREE" By A. Johnson-Randall
- A FOUR VALVE RECEIVER By J. S. Hearn, H.Sc.
- "A TWO VALVE SET" By John H. Baird
- A "NEW" VALVE RECEIVER By Stanley G. Rutter, M.I.E.E.
- "A CRYSTAL SET" By F. J. Marshall
- AN ACCEPTOR WAVE TRAP By G. P. Kendall, B.Sc.
- THE VALVE AS A DETECTOR By John Scott-Taggart, F.Inst.P., A.M.I.E.E.
- MICROPHONIC NOISES By Major James Robinson, D.Sc., Ph.D., F.Inst.P.
- WORKING YOUR SET FROM THE D.C. MAINS By Capt. H. J. Round, M.I.E.E.
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work a
Loud Speaker**



IF your wireless set gives reception at good headphone strength, then by the addition of an Ethophone-Uniplex one valve amplifier, you will get loud speaker reproduction. If cost is a consideration, the Ethophone-Uniplex and the Ethovox Junior Loud Speaker will particularly appeal.

Owing to its special construction, the Ethophone-Uniplex is a really distortionless amplifier and its reproduction of speech and music is all that could be desired. The instrument is supplied with a Burndept Super Power Valve (Type L.240). Price, complete with valve, £4.4.0; Licence, 12 6.

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Further particulars of these new Burndept products are given in Publication No. 275, a copy of which will be sent free on application. The Burndept Range includes everything for radio reception, from components to complete installations; Burndept Super Valves are guaranteed.



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**ONLY SEVEN DAYS
LONGER AT THIS PRICE.**

GRAND THREE. £11:17:6
Inclusive of Marconi Royalty and H.T. Battery Usual Price £19:2:0.



Undoubtedly one of the finest sets on the market. Mounted in a beautifully finished cabinet with locking doors it presents a handsome and attractive appearance. In a highly ingenious arrangement the power of a four valve set is obtained though only three valves are actually used. This set should give satisfactory Loud Speaker results in all parts of the country.

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LITTLE GIANT ALL STATION TWO VALVE SET.

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Easy to tune. Simple to operate. One of the most useful sets on the market. Fill in coupon and post it to us with remittance. We will then forward set fully guaranteed, packing free, carriage forward on seven days' approval.

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NOTE.—These goods can be obtained at these wonderfully low prices direct from us only and from no other source.

SAVE 6/8 IN THE POUND
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6 pence 10 pence 44 per your advertisement.

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This coupon is not available after October 9th.

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B.P.S. 105

A New Loud Speaker!

THE first Loud Speaker that is a musical instrument, this is the "Kone" Loud Speaker, the step forward beyond the ordinary horn type of instrument.

Free from the imperfections of the earlier type of instruments, the "Kone" Loud Speaker reproduces the whole range of speech and music frequencies with perfect accuracy.

The findings of scientific research can be proved by you by asking your local dealer for a test.

This new production of the Western Electric Company will revolutionise Loud Speaker reproduction.

Price £6:6:0.

The "Kone" Amplifier, another new production of the Western Electric Company, has been evolved to operate the "Kone" Loud Speaker at the maximum efficiency. Write for Booklet No. W 546 where these instruments are more fully dealt with.

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Works:
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WHEN you pay for a loudspeaker you expect a return for your money in good reproduction. As often as not you get a travesty of music. Just blare and rasp.... a mockery of the best efforts of the best broadcasting orchestras.

We bore all these things in mind in producing the Ericsson Junior Loudspeaker. In it we have a worthy Junior to our famous Super Tone—crystal clear in its delivery, innocent of the least trace of distortion or metallic noises.

Specially built for small or medium rooms. Finished in Black Enamel on Metal Base. 15½" Flare 9". Resistance 2,400 ohms. Complete with cord 39/6. Sold by good dealers everywhere.

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JUNIOR
LOUD SPEAKER



As the hound noses out the weakest trail



The Wuncell Dull Emitter

Valve for use in any radio set.
 V. for 250 volts 14
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 Price 18/6

AS the hound noses out the weakest trail, so the Cossor Wuncell seeks out the weakest oscillation, amplifies it and converts it into an audible signal. There is no Dull Emitter so sensitive as the Wuncell because no other can utilise the highly efficient Cossor principles—the arched filament and hood-shaped Grid and Anode. Not since the first Cossor Valve—the famous Pt—appeared on the market 2½ years ago, has any valve aroused such enthusiasm among amateurs. All early Dull Emitters possessed many defects—they were microphonic, considerably less sensitive, weak in volume and no two were alike. Yet for all these disadvantages they had many adherents.

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Before buying any more bright emitters ask your dealer for interesting literature proving its supreme economy—how it will save its cost within four months and go on saving money for you throughout its long life.

Cossor

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COMPANY, LIMITED

BURNE JONES COMPANY, LIMITED

On the 31st July, 1925, an Injunction was granted by Mr. Justice Tomlin in an action brought by Marconi's Wireless Telegraph Co., Ltd., against Burne Jones & Co., Ltd., for the infringement of certain of the Marconi Company's Patents by the sale of receivers or sets of parts for the home construction of receivers, with an invitation to the Purchasers to use the sets of parts in such a way as to infringe the Letters Patent referred to above.

The Marconi Company have agreed to grant Burne Jones & Co., Ltd., a licence.

Proceedings will be forthwith instituted against all infringers, including those who offer sets of parts of receivers infringing the Marconi Company's Patents.

220 miles range!

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5th January, 1926.
Messrs. Tungstalite Ltd.

Dear Sirs
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amateurs, to the success of
Tungstalite. On a crystal set
can be put 25 lbs. and New-
mould 220 miles and New-
castle regular 100. They are
distinct and clear every word
distinguishable.

Wishing you every success,
I am Yours truly

ARTHUR BARRETT
Accountant & Auditor

P.S. The above is an true photo
of phones.

Proof

The letter reproduced here is but one of the many hundreds received by the manufacturer. The same success can be yours. I can use Tungstalite the Perfect Synthetic Crystal. The new Round Finger plate is especially designed in a unique cylindrical structure to fit snugly in a crystal cup without splintering.

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The secret of better reception
is in the battery.
These sets require a latent
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LONG LIFE
LARGE CAPACITY
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Prices from 7/6 to 27/6.

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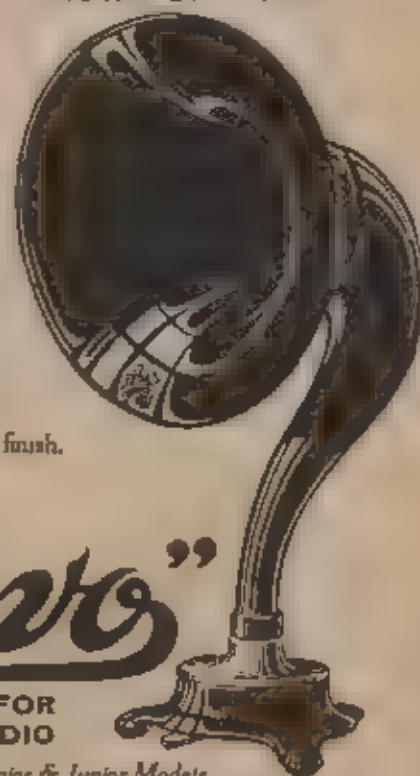
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WITH THE "GROWN-UP" VOICE

25/-

GUARANTEED FOR
12 MONTHS.

IN this little fellow
you get mellow, pure,
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—no shrillness—no over-
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broadcast. 12 1/2 in. high.
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Handsome crystalline finish.
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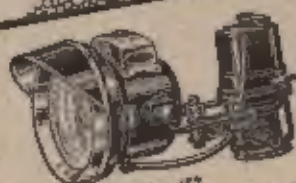
are mounted in our piece, each model being self-contained with "Milam" Cover. They are entirely self-contained, have great mechanical strength and are handsome in appearance. Each battery has corresponding polished slugs, or 6 volts and prices include Cover and strong Leather Carrier.



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For the complete Crystal Receiver you cannot do better than specify "Brownie"—the set that's compared by Press and Public to receivers costing five or six times its price.

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(Illustrated)

Complete with solid ebonite cap and base. D.L.5 Crystal and Palladium Catwhisker. All fittings nickel-plated.

Price **7/6**

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5XX Coil. Price 2/9.

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CABINET RECEIVER. A beautiful

well-contained instrument with a

"Primax" Loud Speaker. Including

accessories but less royalties - £63

Loud Speakers

"DINKIE." "The Little Fellow

with the Loud Voice" - £3 0 0

"MELLOWOX." A supremely per-

fect hornless model at a popular

price - £4 9 0

"BABY." The most popular enter-

tainer in the world - £5 0 0

"PRIMAX." The very best of

music. An exceptionally handsome

hornless model - £6 0 0

"ALHIVOX II." The all-purpose

instrument for home or public

use - £4 10 0

Components

of special interest incorporated in
the instruments described above,

include:

"NON-PONG" VALVE HOLDERS.

Give extra microphone action and

lengthen the life of valves.

ALCAL COUPLING UNITS.

Specially constructed for short wave

reception: 40-150 metres

and 150-275 metres.

REACTION UNITS. Provide an

efficient and convenient method of

employing reaction. In eight types,

covering wave lengths from 40 to

5,000 metres.

RADIO FREQUENCY TRANS-

FORMERS. Allow an efficient method

of obtaining high frequency amplifica-

tion. Three types covering wave

lengths from 300 to 4,000 metres.

SQUARE LAW VARIABLE CON-

DENSERS. With and without vernier

adjustment, also precision double and

single and balanced types.

INTERVAL TRANSFORMERS.

For distortionless low frequency

amplification.

HIGH-GRADE VARIOMETER.

Wave-length range when used for

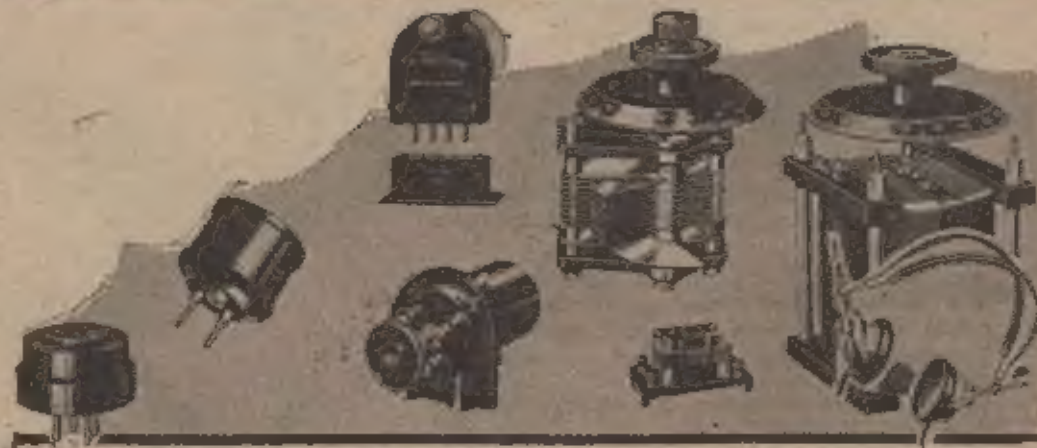
serial tuning: 250 to 1,775 metres.

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